NPS Form 10-900
(3-82)

OMB No. 1024-0018
Expires 10-31-87

**United States Department of the Interior**
**National Park Service**

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received JAN 12 1987

date entered FEB 17 1987

# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

## 1. Name

historic Schweikher, Paul, House and Studio

and or common

## 2. Location

street & number 645 South Meacham Road ___ not for publication

city, town Schaumburg ___ vicinity of

state Illinois code 012 county Cook code 031

## 3. Classification

**Category**
___ district
_X_ building(s)
___ structure
___ site
___ object

**Ownership**
___ public
_X_ private
___ both

**Public Acquisition**
___ in process
_X_ being considered
(condemnation)

**Status**
_X_ occupied
___ unoccupied
___ work in progress

**Accessible**
_X_ yes: restricted
___ yes: unrestricted
___ no

**Present Use**
___ agriculture
___ commercial
___ educational
___ entertainment
___ government
___ industrial
___ military
___ museum
___ park
_X_ private residence
___ religious
___ scientific
___ transportation
___ other:

## 4. Owner of Property

name Dr. and Mrs. Alexander Langsdorf

street & number 645 S. Meacham Road

city, town Schaumburg ___ vicinity of state Illinois

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Cook County Recorder of Deeds, County Building

street & number Clark Street and Washington Street

city, town Chicago state Illinois

## 6. Representation in Existing Surveys

title NONE has this property been determined eligible? ___ yes _xxx_ no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town state

# 7. Description

| | | | |
|---|---|---|---|
| **Condition** | | **Check one** | **Check one** |
| X excellent | ___ deteriorated | ___ unaltered | X original site |
| ___ good | ___ ruins | X altered | ___ moved date ___ |
| ___ fair | ___ unexposed | (1946-47 addition by Paul Schweikher) | |

**Describe the present and original (if known) physical appearance**

The Paul Schweikher house and studio in Roselle, Illinois, (today Schaumburg) is a one-story flat-roofed residence constructed of wood, brick and glass. Built of a few frankly-expressed materials, this post-Prairie School structure that synthesizes the influences of Frank Lloyd Wright, the International Style, the American vernacular and Japanese architecture, uses materials as Schweikher's principles dictate, sensitively and "as straight-forwardly as possible."[1]

Utilizing natural materials as well as a low profile and a T-shape plan, which divide the structure into living, sleeping and working zones, the house easily blends into its picturesque surrounding environment. The property forms an oasis in the midst of land owned by the Metropolitan Sanitary District and rapidly-growing suburban development. It is a sensitively-preserved, well-maintained example of a period of architecture that is being explored by scholars and beginning to receive recognition.

The house is of heavy timber construction with 4'x6' posts and 4'x12' joists at four and eight foot intervals. The wood used structurally is Oregon fir. The board and batten exterior is California redwood siding with the joists covered by 2'x2' battens, vertical and horizontal. As is typical of Schweikher's use of materials, there is little distinction between exterior and interior. Except for the bathrooms, which are cypress, and the flooring, which is made up of 1'x8' teak veneer boards, walls, ceilings, trim and built-ins are all of redwood. With his typical particularity and sensitivity to materials, Schweikher insisted that the wood be left natural, untreated, "take it off the big saw just as it comes, but be sure that it is well-seasoned, yard seasoned rather than baked or broiled."[2] His philosophy, as he described it, was of using the material exactly as it came without paints or stains; lumber was to be exposed. He liked the way the redwood seasoned. He noted later that at Roselle, the redwood went nearly black, but it had that warm tone underneath.[3] And the wood was to be handled carefully and respectfully. When the lumber came to his house "most of it was wrapped, Japanese fashion, all wrapped in brown paper. So it came clean, and the carpenters wore gloves and it stayed clean, and we kept the other trades off of it, no plumbers touching lumber."[4]

The brick used was Chicago common brick made by the Brisch Company. He called it sewer brick and commented that he didn't know that it was used for sewers as much as generally used everywhere in Chicago as a kind of back-up brick for face brick. He admired its russet tinge and sandy front. Schweikher commented, "I got so fond of it that I used it constantly."[5] In his house, brick is used floor to ceiling for walls in the living-dining area, for the exquisitely-detailed fireplaces and for flooring in the hallway, the kitchen and the section of the living room that is in front of the fireplace. Here the brick is wider, 2"x8" and set in a basketweave pattern. This brick flooring extends out to the exterior, surrounding most of the house.

Glass is employed with the same sensitivity to function and design. It is used in broad expanses, floor to ceiling, to light the sitting area off the sleeping alcove and the living area, in both cases framing views of the interior Japanese dry garden; it lights the dining area, filling the space between built-in seating and the ceiling, and it forms a band, lighting Schweikher's studio from the east. The most dramatic use of glass is in the living room, where a narrow strip defines the edge of the fireplace, differentiating it from the brick south wall.

All surfaces in the house are wood, brick or glass. There are no synthetic materials, none that are imitative, none that pretend to perform work of which they are incapable. In keeping with Schweikher's philosophy on materials and the essential principles of structure, he concentrates on a few basic materials, being sure that each building material performs the work for which it is best suited.[6]

This house that is sheathed in warm natural materials is set in beautiful natural surroundings. It is located 27 miles from Chicago on a 2½ acre site that slopes gently down to a meandering creek. Once occupying 7½ acres in the heart of farm country, near Roselle, today it is within the incorporated boundaries of the town of Schaumburg, (incorporated 1956, population, 54,000) one of Chicago's fastest growing suburbs, an area that is made up of a mix of high-rise office buildings, new townhouses and single-family housing developments. It is truly an oasis on the western edge of 350 acres of land owned by the Metropolitan Sanitary District. At the eastern end of the MSD property is the John Egan plant, a water pollution facility.

The house site is set back 500' from Meacham Road and entered from a long driveway extending past a rectangular three-car garage with board and batten siding to a large gravel parking area. Just beyond is a carport, which is linked to the entrance of the house by a long walkway paved with brick and sheltered by a wide overhang.

The entrance is on the north side of the house, which, except for the glass hall, is sheathed in board. The living area is oriented to the west, the dining area to the east, catching the morning sun. The bedroom wing opens to the south, with floor to ceiling doors and windows that allow it to be warmed by the low winter sun. A narrow brick sheltered terrace formed by the "L" of the living and bedroom wing extends to frame two sides of the rectangular gravel dry garden, a secluded courtyard that is made even more secluded by a row of arbor vitae to the south separating it from the meadow beyond. The west end is slightly screened from view by a carefully-sited child's bedroom addition designed by Schweikher in 1946 and by low-growing conifers. To the east, framed by a walkway between the house and studio, is a large lawn and garden. Two rows of fruit trees visually extend the entrance walkway. To the south of the walkway is a rectangular terrace off the kitchen and dining area. To the north, the land slopes down to Salt Creek, allowing the north end of the studio wing to be two stories. Currently used as bedrooms, this section was a 1947 addition, built by Schweikher to house his own office and a downstairs guest bedroom for his apprentices or clients.

In plan, the house is essentially a "T" where space flows gently within three distinct zones: one for living, one for sleeping and one for working.

After proceeding down the long brick path that begins at the gravel parking area, entrance is through slatted double doors located next to floor-to-ceiling windows. Front hall floors are brick, walls brick and wood. The brick wall jogs for a recessed rectangular niche that contains a highlighted work of art. Adjacent to it is what looks like a redwood chest whose simple geometry actually conceals a radiator. Across is a wall of closets. There is more storage above the ceiling which has openable plywood panels.

The low central entrance hall opens up onto the large family living area, a high-ceilinged (11') 22'x32' space whose central feature is a 20' brick fireplace wall with a fireplace whose deep opening has an overhang the depth of a single brick. Built-in bookcases and seating occupy the other walls of the room. Articulating the space are posts and beams at 4' intervals. Flowing from the living space is the dining area, defined only by the side of the fireplace, the brick wall across and built-in seating with windows above on the east wall. The kitchen, screened by shelving with built-in storage below is an extension of the living-dining space. It is all redwood with floor-to-ceiling open shelving and cabinets with sliding doors. Floors are brick.

The sleeping zone is also accessed from the front hall, but the ceiling height remains low. This area is basically one open space that is lighted, ventilated and passively heated by sun shining through the glass wall. Doors open directly onto the shallow brick terrace viewing the interior court. Opposite the windows are 4'-wide floor-to-ceiling double-door wood closets. At one end is a second brick fireplace, at the other, the sleeping area. It contains twin beds, one set behind the closets and one set behind a folding screen. Just beyond the sleeping area are double doors to the bathroom. Both the bathroom and child's bedroom additions are also accessed from a hallway. The bathroom is compartmentalized with a section with double sinks entered from the sleeping area as well as the hall. The bathing area, with both a tub and shower, is part of the same space, with an opening over the sink that contains indirect lighting. Across from the sink is a floor-to-ceiling glass wall. Built-in towel racks, floor-to-ceiling shallow medicine chests and sliding panels under the sink insure total utility. The toilet is in a separate small room at the north end of the sink area. It is lighted by a tall narrow window with adjustable louvers. The 1946 child's room addition, reached from the hallway by a Shoji screen door, repeats in plan and materials the style of the rest of the house. It is all redwood with built-in bookshelves and desk space. A screen with vertical slats separates the work from the sleeping area within the room. Even in this small open space are found subtly-differentiated functions.

The work zone, containing Schweikher's drafting room, office, a guest room and bath, is located in a separate structure. It is linked to the other zones by the overhang that shelters the brick front walkway and connects to the studio's roof. Its entrance is directly across from the kitchen door. Both have screens with horizontal slats that repeat the pattern of the front door, a pattern that is basically an extension of the exterior horizontal board and batten siding.

Inside the studio, the space is open with built-in shelving and under-counter closed storage along the west wall. On the east wall is a wide band of windows with fixed panes flanked by screened casements. The space is approximately 20'x32'. Originally the first 8' module contained seating and washroom facilities. Beyond there were three drafting tables, each occupying an 8' module, with the final module an office. Today, the drafting room is an artist's studio; the small office is a bathroom; Schweikher's 1947 office addition to the north is a bedroom. This office, with built-ins, open-shelving, a brick fireplace and a glassed north wall with seating below, opens from a short hallway leading downstairs, yet can be viewed through horizontal slats at the north end of the stair. A tall, narrow, slatted window lights the hall. Although an addition, this section now forms a totality with the rest of the house.

In terms of heating and cooling, this house utilizes radiators, radiant and convection heating. The radiators, although carefully camouflaged by cabinetry, are in the hallway, the studio, the bedrooms, the bathrooms and the kitchen. Convection heating is found behind built-in benches in the living and dining rooms. The added rooms have radiant floor heating. Probably the most ingenious heating system is in the bedroom zone, which has convectors under the floor by the closets and returns under the floor by the windows. Schweikher has pointed out to the current owner that since it was his own house he felt he could experiment and check up if the engineers were right or wrong. Passive solar heat in the bedroom area is used as a supplement, making the sitting room warm enough to raise orchids. Cooling is largely done through cross ventilation. Even where there are walls, as in the north wall of the bedroom area and the west wall of the studio, narrow 4'x8" clerestory openings insure the flow of air.

Lighting was primarily natural. Artificial lighting was bare bones; it was recessed in the kitchen and bath. Fixtures, where used, were homemade and fit into the ceiling. Some supplementary recessed lighting has been added.

The landscape deserves special mention. It was designed by Franz Lipp who had a national reputation as a designer in the field of landscape architecture. Lipp was born in Germany, studied at Harvard and, in 1925-26, worked for Jens Jensen. In the 1960s, he designed the master plan for the gardens of Cantigny, the Robert L. McCormick estate. At the Schweikher house, he positioned the trees, including the two rows of fruit trees in the back yard and laid out the perennial garden.

Schweikher, however, controlled siting and was responsible for the intimate relationship between house and landscape as well as the Japanese dry garden situated between the living and bedroom areas. Robert Allerton, an Oriental art expert, horticulturist and good friend of Schweikher's, gave him the row of 20 arbor vitae, that serve as a wind break on the south side of the Japanese garden.

The integrity of all Paul Schweikher's original design is excellent. Subsequent additions were also designed by Schweikher. Where use has changed, in the work area, it has been designed to respect the original interior fabric. The entire house has been carefully maintained and architecturally respected by the current owner.

# 8. Significance

**Period**

- ___ prehistoric
- ___ 1400–1499
- ___ 1500–1599
- ___ 1600–1699
- ___ 1700–1799
- ___ 1800–1899
- XX 1900–

**Areas of Significance—Check and justify below**

- ___ archeology-prehistoric
- ___ archeology-historic
- ___ agriculture
- XX architecture
- ___ art
- ___ commerce
- ___ communications
- ___ community planning
- ___ conservation
- ___ economics
- ___ education
- ___ engineering
- ___ exploration/settlement industry
- ___ invention
- ___ landscape architecture
- ___ law
- ___ literature
- ___ military
- ___ music
- ___ philosophy
- ___ politics/government
- ___ religion
- ___ science
- ___ sculpture
- ___ social/ humanitarian
- ___ theater
- ___ transportation
- ___ other (specify)

**Specific dates** 1937-38 **Builder/Architect** Paul Schweikher

**Statement of Significance (in one paragraph)**

The Paul Schweikher House and Studio, although just short of fifty years old, is of exceptional significance 1) as a structure which embodies distinctive characteristics of the period. Schweikher's house and studio represents a superbly-designed synthesis of Prairie School design features with those of the International Style, American vernacular, and Japanese architecture, and 2) as a building that possesses high artistic value. The house is acknowledged to be distinguished work of architectural value which evoked from the time of construction and continues to evoke accolades.

Paul Schweikher has not received the global recognition of Frank Lloyd Wright or Mies van der Rohe, but is acknowledged among members of the architectural profession and critics to have had considerable influence and to have made an important contribution to the history of architecture. There have already been exhibits and publications on Schweikher and the architecture of the Thirties, Forties and Fifties. In 1984, the Graham Foundation for Advanced Studies in the Fine Arts and the Art Institute of Chicago sponsored an exhibition on Schweikher and William F. Deknatel and published Architecture in Context. The Avant-Garde in Chicago's Suburbs. The projects grew out of an oral and video history conducted by the Art Institute: "100 Chicago Architects: 1920-1970." The surface is being scratched on the architecture of the period, and there is no question that Schweikher's Roselle house can offer considerable insights.

Schweikher, currently retired and 83 years old, has had an impressive career. he has won several awards, chaired the Department of Architecture at two prestigious schools, Carnegie Mellon University and Yale University, seen his work included in numerous articles, books, and exhibits over the years and received widespread professional recognition. Why then is his name not an everyday word? To quote Paul Spring:

> Architects become famous by establishing a style. Talent is necessary, but showmanship also helps a lot. Wright is nearly as famous for his hat and cape and his high-handed imperious manner as for his designs, and Mies van der Rohe was almost as well known for his fat cigars and for his cryptic comments as for his buildings. Paul Schweikher has no such personal affectations. His designs aren't really pigeonholed either. But they do convey some of the same resolution, balance , and

# 9. Major Bibliographical References

(*Indicates Paul Schweikher House, Roselle, specifically mentioned)

"Academic Architecture and the Work of Paul Schweikher: A Selected Bibliography," Vance Bibliography, P. O. Box 229, Monticello, IL.61856

# 10. Geographical Data

**Acreage of nominated property** 2.5

**Quadrangle name** Palatine, IL **Quadrangle scale** 1:24000

**UTM References**

| | Zone | Easting | Northing |
|---|---|---|---|
| A | 16 | 413600 | 4651657 |
| B | | | |
| C | | | |
| D | | | |
| E | | | |
| F | | | |
| G | | | |
| H | | | |

**Verbal boundary description and justification** THAT PART OF SECTION 25, TOWNSHIP 41 NORTH, RANGE 10 EAST OF THIRD PRINCIPAL MERIDIAN DESCRIBED AS FOLLOWS: COMMENCING AT A POINT IN THE NORTH LINE WHICH IS NORTH 88 1/4 DEGREES (see continuation for remainder)

**List all states and counties for properties overlapping state or county boundaries**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **state** | | **code** | | **county** | | **code** | |
| **state** | | **code** | | **county** | | **code** | |

# 11. Form Prepared By

**name/title** Susan S. Benjamin

**organization** **date** October 10, 1986

**street & number** 711 Marion Avenue **telephone** (312) 432-1822

**city or town** Highland Park **state** IL 60035

# 12. State Historic Preservation Officer Certification

**The evaluated significance of this property within the state is:**

___ national  xx state  ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

**State Historic Preservation Officer signature**

**title** Director **date** 12-14-86

**For NPS use only**

**I hereby certify that this property is included in the National Register**

for Beth Grosvenor **date** 2/12/87

**Keeper of the National Register**

**Attest:** **date**

**Chief of Registration**

GPO 911-399

> wholeness as the buildings designed by architects who are required reading."[7]

Numerous other well-regarded professionals hold Schweikher in high regard. John Zukowsky (Curator of Architecture, the Art Institute of Chicago) comments regarding Schweikher's importance. In describing Schweikher's house, he says, "It is important as being the home of one of America's more important architectural figures of the mid-twentieth century."[8] Richard Longstreth (Chairman, Committee on Preservation, Society of Architectural Historians) agrees, noting Schweikher's "important contribution to American modernisim" during the period.[9] Frederick Gutheim (the editor of two volumes on Frank Lloyd Wright's writings, On Architecture and In the Cause of Architecture and adjunct professor of American Studies at Georgetown University) sums up Schweikher's role quite simply. "...He is one of the most significant figures in the development of Chicago (and Midwest) architecture."[10]

Robert Paul Schweikher was born in Denver, Colorado in 1903. He began his studies in electrical engineering at the University of Colorado. After a brief time, (1921-22) he followed his future wife to Chicago, married and joined the office of Lowe and Bollenbacher (which became Granger and Bollenbacher). During the 2½ years (1923-24) he spent there he progressed from office boy to detailer to an architectural superintendent. Following this stint he entered the office of David Adler, a man he admires as a master to this day.[11] He was impressed by Adler's mastery of the history of architecture, but what fascinated him particularly was Adler's sharp eye. "I think I learned scale and I learned to see, to know what I was looking at. This could be historically, it could be proportion, certainly in scale, the relationship of one thing to another, or especially to human use."[12] He has commented that "Adler could see a ½" difference in a ¼" drawing--the width of a line--marvelous."[13] Schweikher became the detail man in Adler's office, developing a precision in drawing details that was to become much admired. To quote a colleague of his, Philip Will, Jr., "he was the most precise draftsman I have ever known. It is easy to understand how he became a great detailer. Nothing was left undrawn."[14]

After two years in Adler's office, and attending night school at the Parson's Atelier of the Chicago Architecture Club and then the Chicago Atelier, Schweikher began his formal architectural studies at Yale. He was drawn there because of the school's Beaux Arts orientation, though in an interview he notes, "I was probably one of those who helped break it up because I thought I was part of a new spirit of the times."[15] At Yale, he won a Matcham traveling scholarship, which enabled him to experience first-hand some of the major monuments of European modernism by Le Corbusier, Mies and Van der Vlugt. They included the Weissenhofseidlung in Stuttgart and the Van Nelle Factory in Rotterdam.

Upon Schweikher's return to Chicago, he went to work for Russell Wolcott, who did "nice Tudor houses" but loved to talk with Schweikher about the new modernism.[16] Here he met Wolcott's chief designer, a much-respected colleague, Lee Atwood, who later was to stay in Roselle with the Schweikhers, spending hours talking and reading. He left Wolcott's office, knowing he could never replace Atwood and became chief designer for Philip Maher, leaving there to work on prefabricated houses for Howard T. Fisher's General Houses. Then, in 1934, he went out on his own, forming a partnership with Theodore Lamb, a former classmate at Yale and a co-worker in Wolcott's office. They were joined by Winston Elting from 1937 until 1942, when Lamb was killed in the war. From 1945 until 1953 Schweikher and Elting were partners.

Schweikher's earliest public recognition came in 1933, when his projects were included in the New York Museum of Modern Art's exhibition, "Work of Young Architects in the Middle West." To Philip Johnson, this show (largely made up of projects) was important, "a logical successor to the International Exhibition of Modern Architecture held by the museum in 1932,"[17] which was the museum's first architectural exhibition, the show that defined the International Style. In the company of Howard T. Fisher and George Fred Keck, Paul Schweikher was one of seven architects invited to participate in the follow-up exhibition. Some of the projects submitted were even worked out in association with Keck.

During these early years Schweikher and Keck shared similar concerns. In fact, they collaborated on a housing project published in The Architectural Record that addressed the problem of low-cost housing and weather. Layouts were developed with an eye to prefabrication, duplication, use of standardized parts and rapidity of construction using available materials; siting was figured with regard to the movement of the sun and prevailing winds.[18] In his own house, Schweikher applied some of the ideas on siting he was developing in concept earlier.

After the 1933 exhibit at the Museum of Modern Art, Schweikher's commissions multiplied and fame spread. Just following the exhibition, he designed the Third Unitarian Church in Chicago (selected in 1963 to be one of Chicago's first local landmarks) the Emerson Settlement House in Chicago, the Dushkin Music School in Winnetka and several houses as well as his house and studio. Not counting over twenty unbuilt projects, during his active career (between roughly 1935 and 1971) Schweikher designed more than 81 structures: churches, schools, art centers and over 48 houses.[19] Among Schweikher's best-known structures locally are the Third Unitarian Church of Chicago,(1935-36) the Lowenstein House, Highland Park, Illinois, (1936) the Rinaldo House, Downers Grove, Illinois, (1940) Redwood Village, Glenview, Illinois, (1938-41) the Structural Clay Products Exhibition House, Chicago, (1950, demolished) and his own house in Roselle. At least 65 of his commissions were designed while he had his studio in the Roselle house. Carter Manney, Jr., Director of the Graham Foundation for Advanced Studies in the Fine Arts notes that the house is important "not only for its intrinsic architectural merit but also for the work that has been accomplished in it."[20]

Many of Schweikher's projects and structures were widely published. His firm's work appeared constantly in the Architectural Forum, the Architectural Record, Progressive Architecture and ever so often in Pencil Points, Nuestra Architectura and other periodicals. Schweikher occasionally penned the articles, explaining his ideas. His buildings and projects were included in books published all over the world, too numerous to mention (there are 23 referred to in his Biographical Notes) and in many exhibitions. Museum of Modern Art exhibitions and publications such as Built in USA, Post-War Architecture (1952) and What is Modern Interior Design (1953) featured his work. He had one-man shows at the Art Institute of Chicago, (1941) Yale, (1947, 1969) the University of Illinois, (1949-50) Texas, (1951) Kansas, (1951) Minnesota, (1951) Princeton, (1960, 1963) Harvard, (1968) Carnegie Mellon, (1957, 1965) and was included in numerous other exhibitions including one in Sokolniki Park, Moscow (1959)[21]

Worth highlighting are the books and journals his Roselle house was featured in because it was the home in Roselle that really initiated Schweikher's career. Architect William Bruder, who is researching and writing a biography of Schweikher, points this out. "It is the pivotal architectural work which established both the philosophy and career of its architect, Paul Schweikher."[22]

Siegfried Giedion, who was then secretary of C.I.A.M. (International Congress for Modern Architecture), included the house in A Decade of New Architecture (1951) in which he presented "a panorama of modern architecture throughout the world during the decade 1937-1947.[23] The firm of Schweikher and Elting were in the company of Richard Neutra, Walter Gropius, Marcel Breuer, Keck & Keck, William Lescaze and Harry Weese--all recognized giants of Twentieth Century architecture. Text accompanying three photos of the house discussed the structure's modular timber construction, the materials and Schweikher's concern for orienting the house to accommodate the vicissitudes of weather. Edgar Kaufmann, Jr., illustrated the Schweikher house and studio in the catalogue accompanying the MOMA exhibition, What is Modern Interior Design? Included also are illustrations of the work of Frank Lloyd Wright, Edward Durrell Stone, Marcel Breuer, Mies van der Rohe, Le Corbusier, Harwell Hamilton Harris and Richard Neutra. With the Schweikher house, Kaufmann comments on the house's indebtedness to Wright but pinpoints its originality. "The emphasis on structural materials inside shows the influence of Wright. But the blend here has its own character which not only justifies the designer's relationship to the modern tradition, but harmonizes carefully selected elements as they define light and space."[24]

Ian McCallum, in Architecture USA (1959) also singles out Schweikher in his book. McCallum's single purpose of the book (which was published in London) was "to present a cross section of the best of American architecture today." Including Louis Sullivan, Frank Lloyd Wright, Mies, Neutra, Breuer, Buckminster Fuller, Louis Kahn, Ralph Rapson, Philip Johnson, Charles Eames, Eero Saarinen and I. M. Pei among his selections, the book contains a biography of Schweikher and two illustrations of the Roselle house.[25]

Schweikher's house and studio was featured singly in the Architectural Forum (May, 1947), "House in Rural Illinois Features a Plan Marked Simplicity Vigorously Translated into Structure and Detail" and in Nuestra Architectura (April, 1947),Schweikher y Elting, Arq's: Casa de Paul Schweikher." Both publications contained beautiful photographs by Hedrich Blessing, Chicago.

Schweikher's work won him not only recognition but awards, starting when he was first at Yale. He was a medalist in 1929 for his academic work, and the recipient of the Matcham Fellowship. In 1935, his firm won the grand prize in the General Electric Homes competition. In 1940, it took second place in a House and Garden competition. In 1959, his work won an AIA honor award. Progressive Architecture gave him three design awards--in 1956, 1957 and 1960. Over the years Schweikher has served on numerous panels and juries, in 1953 chairing the Selection Committee for the Fulbright Fellowship Awards in architecture.[26]

During the years that Schweikher lived and worked in Roselle (1938-1953) he attracted several of the best young architects of the time, men who worked with him in the drafting room attached to his house, some even living there, from time to time. These included Bertrand Goldberg, Ralph Rapson, Edward Dart, William Metcalf, William Fyfe,David E. Hillis and I. W. Colburn. Goldberg, Metcalf and Rapson have recently commented on the influence of Schweikher and his house.

It is worth quoting Ralph Rapson, former head of the School of Architecture, University of Minnesota, at length. He considered the Schweikher house to be "one of the most significant early contemporary houses in this part of the country."

> Like a generation of young architects I was influenced and guided by this native giant among architects. It was my distinct good fortune to have had the opportunity of knowing and working with Paul Schweikher for several years. Of all the architects I have known I can safely say that, better than any other, Paul knew "where he was going with his feet firmly on the ground." He is a man of the highest principles and integrity; he is a compassionate total

> person and a true friend. All of this is reflected in his architectural work and quite naturally reaches its highest form in his own home. It is a beautiful and significant structure that most certainly deserves protection.[27]

William Metcalf, F.A.I.A., considered Schweikher's work "of great significance" and his home "one of the major landmarks in residential design of the period." He notes, "Paul's home at Roselle somehow synthesizes his early thinking in such a way that it still represents to me the clear manifestation of his philosophy....This simple, eloquent work illustrates Paul Schweikher's personal integrity and previews the many important commissions which came as his career continued."[28]

Bertrand Goldberg was an apprentice to Schweikher and participated as a draftsman in the working drawings for Schweikher's residence. His admiration for Schweikher's house is clear. Goldberg acknowledges his own indebtedness to Schweikher. "My own early work in the Thirties, devoted largely to small houses, carried a great deal of Paul's interpretation of the Bauhaus, where I had been at school, into an American expression of the modern European movement. He has commented that there is enormous scholarship that can be derived from the house. There is an enormous history of Chicago at the end of its first 100 years that can be derived from the study of Paul's vocabulary and design.[29]

Following his active career in Chicago, Schweikher sold his home in Roselle,dissolved his partnership with Winston Elting, and became Chairman of the Department of Architecture at Yale. That was in 1953. He remained at Yale until 1956 when he became Head of the Department of Architecture at Carnegie Mellon University (formerly Carnegie Institute of Technology). During that period he also taught at Western Reserve and Princeton. And, of course, he continued his design work. In 1972, Schweikher built his retirement home--a beautiful redwood structure on the top of a mountain in Sedona, Arizona. Like his first home, it utilizes a few basic materials--in particular, wood. The fir post and beam structure is exposed and is the primary source of decoration. Also, there is a strong Japanese influence that is evident in the relationship between house and site and in its geometric order. Schweikher's concepts and influences had not basically changed. The Sedona Houase culminated a long rich career that was established in Roselle. For, as Ian McCallum notes, it was not until the construction of a house for himself in 1939 that he developed an idiom he felt was his own.[30] In Roselle he created a structure Frederick Gutheim calls "his architectural masterpiece."[31]

Just why is Schweikher's home and studio in Roselle so widely acknowledged by professionals to be significant?
It set the design idiom for Schweikher's career. But that is not all. The house itself is extremely important stylistically. It was designed at the beginning of a time when a new architecture was being formulated, when the two strains of modern architecture--Wright's Prairie school and the International Style were merging and being adjusted to meet the needs of a society that was generally less affluent and becoming increasingly mechanized and less formal. It synthesized the two strains absorbing the strong influence of the American vernacular and of Japanese design.

In Built in USA Since 1932, Philip Goodwin tries to define the period. He describes a strong new interest in Frank Lloyd Wright--particularly the work of the Thirties--and in the American vernacular (the wood barns of Pennsylvania, the low ranch houses of the west). He describes the delight architects felt "in the natural texture of the material, in its economical and direct use," and in an intimate relationship between the house and its surrounding landscape. All of this is very Wrightian. But he also discussed the importance of standardization and interchangeable parts that the Bauhaus was early to recognize.[32]

It is universally known that the Chicago region, of course, had its own rich local tradition of innovative residential architecture established by Frank Lloyd Wright in the late nineteenth and early twentieth entury. Schweikher never studied with or worked for Wright. Yet the influence is unmistakable, absorbing it in his own house, developing, as his student Ralph Rapson points out, "his own mature architectural philosophy and vocabulary."[33] In the 1983 oral history, Betty Blum questioned Paul Schweikher on Wright's influence in his Roselle house. Schweikher, when he designed his home, had just returned from Japan, where he stayed at the Imperial Hotel. He said, "I think the thing that must have impressed me with Wright was the beauty of the overhang." He also spoke of the extension of one space into another, walls that allowed the passing viewer to look through if not go through.[34] In a telephone interview with Susan Benjamin, October 10, 1986, Schweikher spoke of Frank Lloyd Wright. To Schweikher, Wright was "among the super greats in force and imagination. I poured over his stuff in disbelief."[35] Schweikher's house was considered special from among those clearly influenced by Wright. According to Peter Blake, F.A.I.A. Professor of Architecture at Catholic University and former editor of the Architectural Forum, "Of all the houses built in the Middle West in the period before and after World War II, under the influence of Wright's work, this one seemed then, and seems now, to be one of the best of that time and place."[36] Architectural Historian and Yale colleague of Schweikher's, Vincent Scully, shares Blake's opinion, commenting that "Schweikher was, in the Thirties, one of the most informed and disciplined of those architects who attempted to base their personal growth upon principles which were close to those of Frank Lloyd Wright.[37]

Something should be said here of Wright's own work of the Thirties. In 1935, he designed the Herbert Jacobs House in Madison, Wisconsin, his first Usonian house, a style he was to perpetuate into the mid-Forties. Like his earlier homes, they used broad overhangs, natural materials and had close relationships with their sites. But they favored wood and stone, not stucco, and were designed specifically to create an architecture of warmth and beauty in a small informal house for a modest price. Often they were "L", not cross-shaped, favored the open plan (abolishing the dining room) utilized carports and typically had board and batten walls, underfloor heating and an insistent grid. Many had inner courtyards.

Having visited a majority of all Schweikher's work while researching the architect's biography, Bruder concludes that while it seems to be derivative of Frank Lloyd Wright's Usonian homes of the same period, that it is actually considerably different. He comments that "it does not share the typical rigid grid (4'x4' module) of Wright's Usonian vision and its simple celebration of the very basic idea of wood post-and-beam construction owes more to the barns on the farms that surrounded it and the historic Japanese architecture which was the love of both men (Schweikher and Wright.")[38] It should be noted that Schweikher also employed a 4' module. But he was not afraid to stray from it. He commented to Susan Benjamin that size and proportion governed his thinking. He made design decisions by putting one thing against another to see if they looked right.[39]

There were obviously strong similarities between Wright's work and Schweikher's and some definite influences. But it is Bruder's conclusion that the house's "common bond with the Wrightian spirit has more to do with both men searching for new architectural form to shelter a changing modern American lifestyle than simple mimicry."[40]

An interesting aside is that although Schweikher himself claims no direct influence of his house on Frank Lloyd Wright's Lloyd Lewis House, Libertyville, 1940, the fireplace treatment is very similar and he acknowledges that his carpenter told him that designers and draftsmen visited the site paying special attention to the broad brick living room fireplace.[41]

If Schweikher assimilated the influence of Wright, he also had been exposed directly, through his travels to Germany and Holland, to the architecture of the International style. The Museum of Modern Art's exhibit on modern international architecture had been held in 1932. Although Mies didn't come to Chicago until 1938, Schweikher had visited the Weissenhof housing (1927) in Stuttgart and particularly admired the Barcelona Pavilion (1929) as "a superb piece of sculpture/architecture" and the Tugendhat House, Brno,Czechoslovakia (1930). He especially revered Mies' sensitivity to proportion and the beauty of his use of materials.[42] A similar sensitivity is found in his Roselle house. Apparently Mies had a reciprocal respect for Schweikher's work and, in particular,his Roselle house. They later became good friends, but early in their friendship, Mies appeared uninvited at his door. When asked why he happened to come, the response was "to see your house."[43]

With the influence of Wright's architecture and that of the International Style, Schweikher synthesized the American vernacular and Japanese architecture. He loved the American barn, commenting on his house, "The detail was almost all typically farmhouse, the kind of thing that Emil (Spohrleder, his carpenter) had been doing most of his life up to that time....He was an experienced barn builder."[44] In fact, Spohrleder had been converting a large barn into a house designed by Schweikher, and Schweikher received the 7½ acres next door to the barn as partial payment by the owner for the job. He built his home there.

Schweikher's trip to Japan in 1937 had a profound influence on his career and his design for the Roselle house. In fact, the concept for his house was first sketched, in November, 1937, on the S.S. Hoover, returning from Japan, and the drawing, containing a small tree, is very oriental. It is interesting to note that he sometimes used a treelike monogram in his renderings symbolizing "South Willow," Schweikher's name for his home and studio.

The Japanese influences are many; Schweikher, always sensitive to materials,greatly admired the Japanese use of wood, particularly in the great overhangs creating shade and shadow,[45] in the scarfing where column and beam meet and the eaves project.[46] In general, the joinery is carefully articulated just as it is in Japanese architecture. Posts and beams are in clear view.

Shoji screens, the translucent sliding walls that define space in the Japanese home, are referenced throughout the house. Wall surfaces are kept simple. The front hall door and windows and the glass wall in the bedroom wing, articulated by wood strips, have the look of sliding screens. The doorway to the 1947 child's room addition actually is a sliding translucent screen. Numerous cabinets (in the kitchen, dining area, front hall, studio) have sliding doors.

In the front hall there is a rectangular niche in the brick wall displaying a piece of sculpture. This is very Japanese. No main Japanese room would be without one special work of art displayed with dignity and care.[47]

Spatially the house is very Japanese. Rooms are linked in Japanese architecture. There are no halls. There are few hallways in the

Schweikher house. Areas are defined by rugs. Spatial relationships are defined by varying the 4' module just as space in a Japanese home is defined by the tatami mat...which is 3'x6', a standard size. Schweikher comments, "Space in the small and large structure in Japan does seem to flow rather than being continually stopped and subdivided. There is a certain sense, inside, of the flow of space into itself but also in and out of doors."[48] Schweikher could have been describing his own house.

Entering a Japanese house is a ceremonial experience as is entering the Schweikher house. Entrance to his house is via a long drive past the board and batten garage to the carport, then under a sheltered walkway to the front door. Views are significant in Japanese structures, as they are here. The first view encountered is that of two rows of fruit trees in the back yard framed by the house, studio and overhangs. There are several such framed, beautiful views from within the interior.

Primary to Schweikher in the influence of Japanese architecture was the relationship of the home to the outdoors and the land.[49] Being very aware of joinings and textural meetings, Schweikher felt it was "unfriendly for the floor to bang up against the dirt."[50] He felt there should be something transitional so he created a brick path around much of the house the depth of the overhang. This is very similar to the Japanese "engawa," a narrow platform at the wall line outside the shoji and inside the rain shutters on sliding glass panels that extends the indoor floor out over the ground. It is both step and porch, providing access from the garden.

The Japanese dry garden, or "Karesansui," is made up of gravel raked to look like waves of water. It is designed for viewing from the inside, not to be walked on or used. There are boulders, sometimes some bushes, often no flowers. It is typical to find it on the south side of the house. The purpose of this flat, rectangular, gravel-spread garden is to create a world of contemplative thought by means of simple materials. This easily describes the garden formed by the living and bedroom wings and the row of arbor vitae. Schweikher indeed modeled it after the rectangular garden from Ryoan-ji in Kyoto,[51] the most famous dry garden in Japan. Like Japanese gardens, the sides are carefully defined. Separated by large expanses of glass and the brick terrace outside the bedroom and living room, there is an easy transition between interior and exterior that Schweikher utilizes throughout the house and that is distinctly Japanese. Schweikher admired in Japanese architecture "the continuation of the greater part of outdoors into a semi-enclosed interior that could easily become part of the outdoors."[52] John Zukowski focuses on Schweikher's Japanese interest. "The house in itself is significant in terms of the oriental influence...."[53]

As comments indicate, architects and critics from all over the world--recognize the Paul Schweikher house and studio in Roselle as an early structure that integrates Prairie School influence with European modernism blending these with Schweikher's particular interest in vernacular and Japanese architecture. Put simply, the house embodies distinctive characteristics representative of the post-Prairie-School years that evoke interest from all quarters. The current owners maintain a guestbook that indicates hundreds from among the architectural profession have visited the house throughout the years and continue to seek it out. Studying the building evokes comments like, "pivotal" (Bruder), "highly-respected" (Longstreth), "one of the major landmarks in residential design of the period" (Metcalf), "his architectural masterpiece" (Gutheim), and "extraordinarily handsome" (Peter Blake).

Schweikher's Roselle house is a much-loved work of art. The romance started with the architect, who today comments that he loved his own house best of all his Chicago work.[54] He reminisces about "the smell of redwood after a rain,...the warmth of the wood...the comfort in the low eaves, the feeling that the house belonged to the person in the sense of scale relatedness."[55] And these feelings that a work of art elects are contageous. To quote Schweikher's biographer, Will Bruder, "The Schweikher house in Schaumburg is a timeless architectural statement of intense originality and poetic simplicity....the house is an almost spartan sculpture of brick and wood which raises the basics of building to high art."[56] David Van Zanten considers it "a great and successful work of architecture."[57] Paul Sprague notes that..."There is a sense of craft in the design of this house that raises it far above the ordinary and moves it into the realm of high art."[58]

As others have loved it, so do its present residents. To quote Robert O. Atcher, a neighbor and former mayor of Schaumburg, "Dr Alexander Langsdorf and his wife, the artist Martyl, have guarded and preserved the home zealously and it has been scrupulously maintained".[59] This is important because a major element of the houses' significance is its excellent integrity. Bruder notes, "I feel that the existing condition of the Schweikher (Langsdorf) home and its surrounding landscaped grounds make it an unusually appealing gem." He is in a position to know. "In having traveled personally to the majority of all Schweikher's built work while researching the biography of Schweikher I am writing, I found that this home is one of a small handful that has been maintained and totally respected through its life."[60]

The house is widely admired by members of the profession as a work of art by an important architect. It served as a learning laboratory where many of them trained. It has already yielded information on an important period of architecture, locally and nationally, and will undoubtedly yield more.

In his synthesis of the Prairie School with the International Style, the vernacular and the Japanese, Schweikher, in his Roselle house, created a unique entity, but one that exists in a broader context that is just beginning to be explored by scholars. The post-Prairie spirit mixed with other influences can be found in the Thirties, Forties and Fifties work of other architects who practiced in Chicago and the midwest. Of particular interest is the work of Philip Will,(especially his own 1937 Evanston house) William Deknatel, Robert Bruce Tague and Henry Dubin.

Recently the Graham Foundation hosted the exhibition organized by the Art Institute of Chicago on the architecture of Schweikher and Deknatel and in 1985 awarded a grant to Bruder and Richard Emanuel for their book on Schweikher.

Paul Longstreth, from the Society of Architectural Historians, comments that

> Paul Schweikher made an important contribution to American modernism during the mid-twentieth century. At that time, his work was well known and highly respected. In recent years, Schweikher and a number of his contemporaries have been forgotten in too many quarters. This situation is rapidly changing, however. Scholars are devoting ever more attention to the period and to those practitioners who contributed so much to its vitality, even though their work has yet to receive much recognition in survey texts. Exhibitions and catalogues have been prepared on the work of Gregory Ain, Harwell Hamilton Harris, George and Fred Keck, and Schweikher himself--among others. These studies represent what in all likelihood will become an extensive study and assessment of a major phase in American architectural history.[61]

The Paul Schweikher house in Schaumburg will provide an important link in this present and future assessment.

## FOOTNOTES

[1] Marcus Whiffen. "A Conversation with Paul Schweikher, Triglyph, No.2, Spring, 1985, p.8.

[2] Ibid. p.4.

[3] Ibid.

[4] Ibid.

[5] Ibid.

[6] "Recent work by the office of Paul Schweikher and Theodore Lamb Associated Architects," Architectural Forum, 71, (November, 1939) p.351.

[7] Paul Spring. "At the Top of the Mountain" Fine Homebuilding, 16, (August-September,1983).

[8] John Zukowski, Letter to Michael Devine, Illinois SHPO, September 15, 1986.

[9] Richard Longstreth, Letter to Michael Devine, Illinois SHPO, September 23, 1986.

[10] Fredrick Gutheim, Letter to Michael Devine, Illinois SHPO, September 11, 1986.

[11] Phone interview by Susan Benjamin with Paul Schweikher, October 10, 1986.

[12] Betty Blum. "A Regale of Tales," Inland Architect, November-December, 1984, p.38.

[13] Whiffen, p.8.

[14] Philip Will, Jr., Letter to Betty Blum, February, 1985.

[15] Blum, p.38.

[16] Ibid. p.39.

[17] Philip Johnson, Work of Young Architects in the Middle West, New York: Museum of Modern Art, 1933.

FOOTNOTES (continued)

[18] George,Fred Keck and Paul Schweikher, "A Chicago Housing Project," Architectural Record, 73, (March, 1933).

[19] Biographical Notes, Paul Schweikher.

[20] Carter Manny, Letter to Michael Devine, SHPO, September 10, 1986.

[21] Biographical Notes, Paul Schweikher.

[22] William Bruder, Letter to Michael Devine, SHPO, October 8, 1986.

[23] Siegfried Gredion, A Decade of New Architecture, Zurich:Editions Girsberger, 1951, p.1,71.

[24] Edgar Kaufmann, Jr., What is Modern Interior Design. New York: Museum of Modern Art, 1953, p.22.

[25] Ian McCallum, Architecture USA, London: The architectural Press, 1959, p.108-09.

[26] Biographical Notes, Paul Schweikher.

[27] Ralph Rapson, Letter to Michael Devine, SHPO, October 2, 1986.

[28] William Metcalf, Letter to Michael Devine, SHPO, September 12, 1986.

[29] Bertrand Goldberg, Letter to Michael Devine, SHPO, September 17, 1986.

[30] McCallum, p.108.

[31] Gutheim, Letter to Michael Devine, September 11, 1986.

[32] Built in USA, Foreword by Philip Goodwin, New York: Museum of Modern Art, 1944, p.16.

[33] Rapson, Letter to Michael Devine, SHPO, October 2, 1986.

[34] "100 Chicago Architects: 1920-1970." Art Institue of Chicago, 1983. Interview with Paul Schweikher by Betty Blum.

[35] Phone interview with Paul Schweikher by Susan Benjamin, October 10, 1986.

[36] Peter Blake, Letters to Michael Devine, SHPO, September 12, 1986.

FOOTNOTES (continued)

[37] Vincent J. Scully, Jr., "Archetype and Order in Recent American Architecture," Art in America, 41-2, December, 1954, p.258.

[38] Bruder, Letter to Michael Devine, October 8, 1986.

[39] Phone interview with Paul Schweikher by Susan Benjamin, October 10, 1986.

[40] Bruder, Letter to Michael Devine, October 8, 1986.

[41] 100 Chicago Architects: 1920-1970. Interview with Paul Schweikher.

[42] Phone interview with Paul Schweikher by Susan Benjamin, October 10, 1986.

[43] Blum, p.40.

[44] 100 Chicago Architects: 1920-1970. Interview with Paul Schweikher.

[45] Ibid.

[46] Phone interview with Paul Schweikher by Susan Benjamin, October 10, 1986.

[47] Edward S. Morse, Japanese Homes and their Surroundings, New York: Dover, 1961 (Reprint of 1886 edition)

[48] 100 Chicago Architects: 1920-1970. Interview with Paul Schweikher.

[49] Ibid.

[50] Phone Interview with Paul Schweikher by Susan Benjamin, October 10, 1986.

[51] Ibid.

[52] 100 Chicago Architects: 1920-1970. Interview with Paul Schweikher.

[53] Zukowski, Letter to Michael Devine, September 16, 1986.

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FOOTNOTES (continued)

[55] "100 Chicago Architects: 1920-1970." Interview with Paul Schweikher.

[56] Bruder, Letter to Michael Devine, SHPO, October 8, 1986.

[57] David T. Van Zanten, Letter to Michael Devine, SHPO, September 10, 1986.

[58] Paul Sprague, Letter to Susan Benjamin, October 13, 1986.

[59] Robert O. Atcher, Letter to Michael Devine, SHPO, September 15, 1986.

[60] Bruder, Letter to Michael Devine, SHPO, September 10, 1986.

[61] Longstreth, Letter to Michael Devine, SHPO, September 23, 1986.

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1. "Studies for Roselle House made aboard S.S. Hoover on return trip from Japan 1937, Summer."
2. Schweikher House, Roselle, Illinois. October, 1938. Working drawings: elevations and plans.
3. House and studio for Paul Schweikher, Roselle, Illinois 18 sheets working drawings dating from October, 1938- June 11, 1951, including two perspectives of interior studio (1947) and bedroom addition,(1946) tool shed, (1951) and details.

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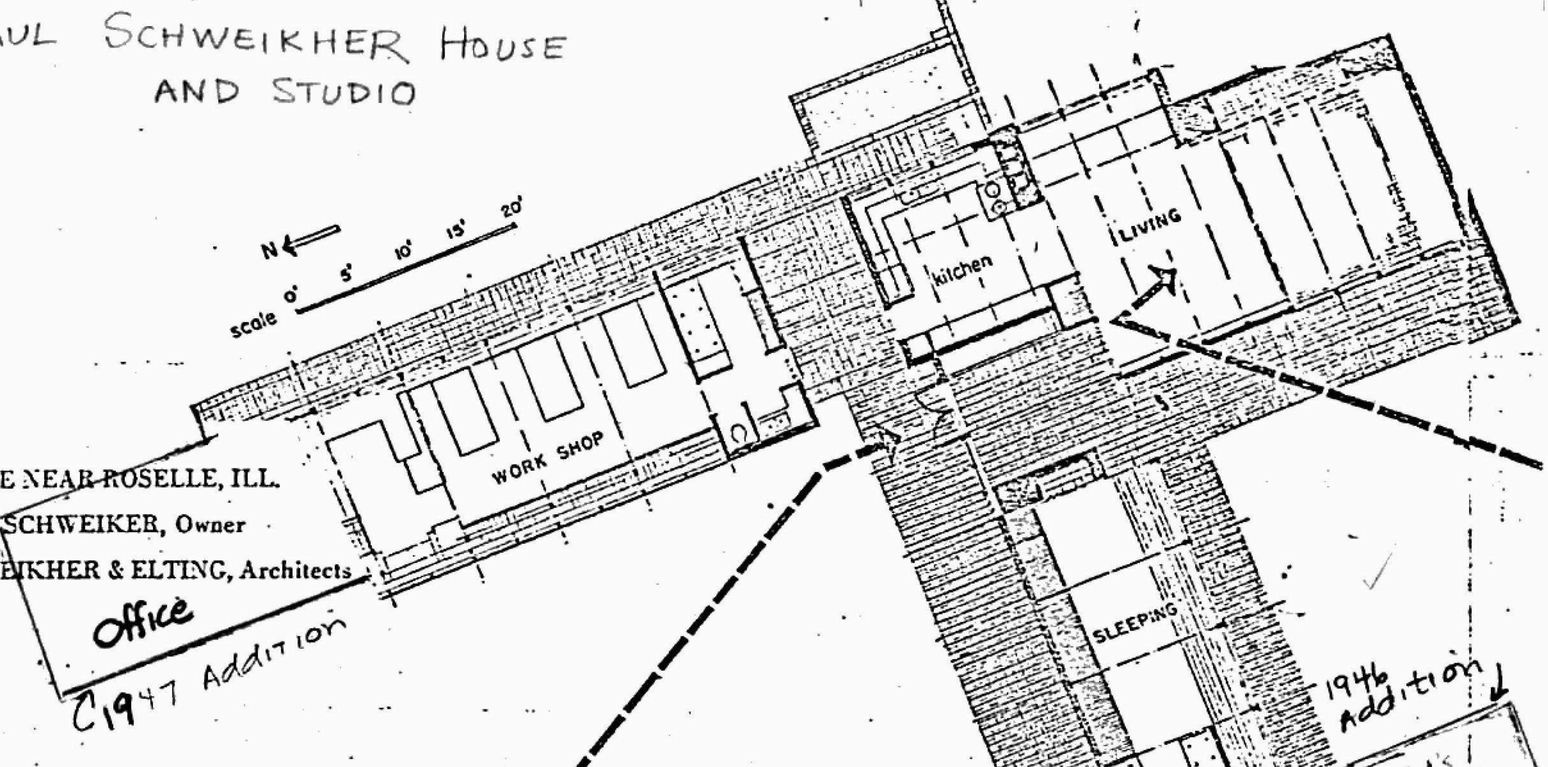
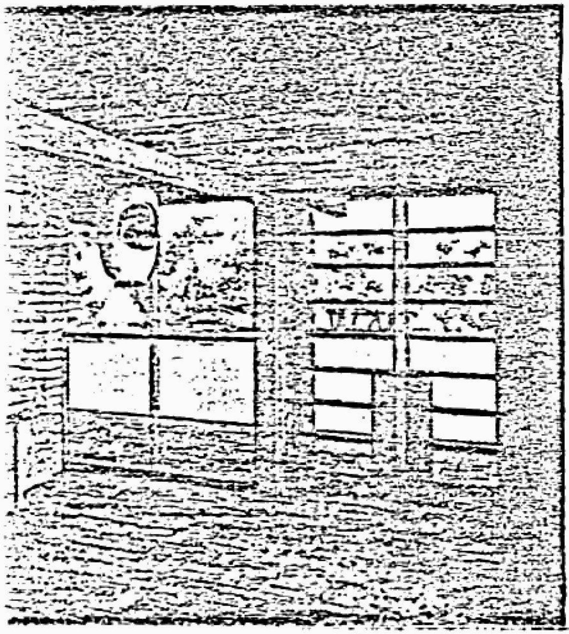
EAST 50 LINKS (33 FEET) FROM THE NORTH WEST CORNER OF THE EAST ½ OF THE NORTH WEST ¼ OF SECTION 25 AFORESAID, RUNNING THENCE SOUTH ¼ DEGREE WEST AND PARALLEL TO THE WEST LINE OF SAID EAST ½ A DISTANCE OF 1467.52 FEET TO THE POINT OF BEGINNING; THENCE SOUTH 88 DEGREES 29 MINUTES EAST ON A LINE WHICH FORMS A SOUTH EAST ANGLE OF 88 DEGREES AND 44 MINUTES WITH THE LINE IMMEDIATELY ABOVE DESCRIBED EXTENDED, A DISTANCE OF 248.79 FEET TO A POINT; WHENCE NORTH 32 DEGREES 01 MINUTES 40 SECONDS EAST 84.24 FEET; WHENCE SOUTH 89 DEGREES 11 MINUTES 20 SECONDS EAST 490.18 FEET; WHENCE SOUTH 2 DEGREES 12 MINUTES 10 SECONDS WEST 480.0 FEET; WHENCE NORTH 85 DEGREES 03 MINUTES 40 SECONDS WEST 769.47 FEET TO A POINT IN A LINE WHICH IS 33 FEET EAST OF THE WEST LINE OF THE EAST ½ OF THE NORTH WEST ¼ OF SAID SECTION 25; WHENCE NORTH ¼ DEGREE EAST ALONG SAID LINE 355.50 FEET TO SAID POINT OF BEGINNING; SUBJECT TO THE RIGHTS OF THE PUBLIC TO THAT PART THEREOF DEDICATED FOR MEACHAM ROAD, ACCORDING TO PLAT RECORDED JUNE 14, 1933 IN BOOK 307, PAGES 45 TO 46 AS DOCUMENT NUMBER 11247326, IN COOK COUNTY, ILLINOIS EXCEPT THAT PART DESCRIBED AS FOLLOWS: COMMENCING AT THE AFORESAID POINT OF BEGINNING WHENCE CONTINUING SOUTH ¼ DEGREE WEST, BEING 33 FEET EAST OF THE SAID WEST LINE OF THE EAST ½ OF THE NORTH WEST ¼ 355.50 FEET; WHENCE SOUTH 85 DEGREES 03 MINUTES 40 SECONDS EAST 769.47 FEET, WHENCE NORTH 2 DEGREES 12 MINUTES 10 SECONDS EAST 224.50 FEET; WHENCE DUE WEST 280.00 FEET TO A POINT OF TANGENCY WITH A CURVED LINE; WHENCE NORTHWESTERLY ON SAID CURVE, CONVEX TO THE SOUTH AND HAVING A RADIUS OF 100 FEET, AN ARC DISTANCE EO 121.08 FEET TO A POINT OF REVERSE CURVE; WHENCE NORTHWESTERLY ON A CURVED LINE, CONVEX TO THE NORTH, AND HAVING A RADIUS OF 100 FEET AN ARC DISTANCE OF 7.71 FEET; WHENCE DUE NORTH 188.91 FEET; WHENCE NORTH 89 DEGREES 11 MINUTES 20 SECONDS WEST, 103.74 FEET; WHENCE SOUTH 32 DEGREES 01 MINUTES 40 SECONDS WEST, 84.24 FEET; WHENCE NORTH 88 DEGREES 29 MINUTES WEST 248.79 FEET TO THE PLACE OF BEGINNING IN COOK COUNTY, ILLINOIS.

PAUL SCHWEIKHER HOUSE
AND STUDIO

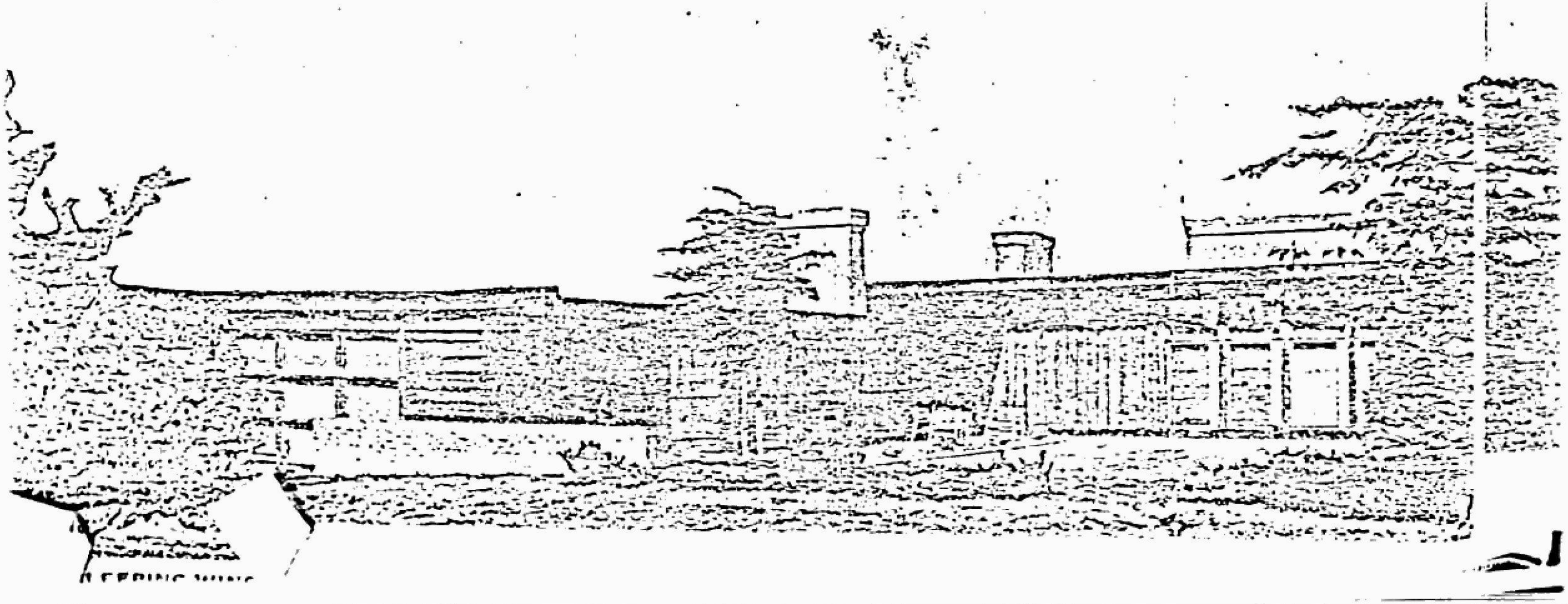

N
scale 0' 5' 10' 15' 20'
kitchen
LIVING
WORK SHOP
SLEEPING
bath
car port
Office
C1947 Addition
1946 Addition
Child's Room

OUSE NEAR ROSELLE, ILL.
AUL SCHWEIKER, Owner
CHWEIKHER & ELTING, Architects



3RICK AND WOOD HIGHLIGHT TREATMENT THROUGHOUT

# House in rural Illinois features a plan


LEEPING WING

WASO Form - 177
("R" June 1984)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

87000018

# NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

Schweikher, Paul, House and Studio
Cook County
ILLINOIS

Substantive Review

Working No. JAN 12 1987
Fed. Reg. Date: 12/2/88
Date Due: 2/12/87 - 2/26/87
Action: ✓ ACCEPT 2-17-87
____ RETURN ____
____ REJECT ____
Federal Agency: ____

☐ resubmission
☐ nomination by person or local government
☐ owner objection
☐ appeal

Substantive Review: ☐ sample ☐ request ☐ appeal ☒ NR decision

Reviewer's comments:

Recom./Criteria Accept - C
Reviewer
Discipline Historian
Date 2/17/87
____ see continuation sheet

Nomination returned for: ____ technical corrections cited below
____ substantive reasons discussed below

## 1. Name

## 2. Location

## 3. Classification

| | | | |
|---|---|---|---|
| Category | Ownership<br>Public Acquisition | Status<br>Accessible | Present Use |

## 4. Owner of Property

## 5. Location of Legal Description

## 6. Representation in Existing Surveys

Has this property been determined eligible? ☐ yes ☐ no

## 7. Description

| Condition | | Check one | Check one |
|---|---|---|---|
| ☐ excellent | ☐ deteriorated | ☐ unaltered | ☐ original site |
| ☐ good | ☐ ruins | ☐ altered | ☐ moved date ____ |
| ☐ fair | ☐ unexposed | | |

Describe the present and original (if known) physical appearance

☐ summary paragraph
☐ completeness
☐ clarity
☐ alterations/integrity
☐ dates
☐ boundary selection

## 8. Significance

Period Areas of Significance—Check and justify below

Specific dates Builder/Architect

Statement of Significance *(in one paragraph)*

☐ summary paragraph
☐ completeness
☐ clarity
☐ applicable criteria
☐ justification of areas checked
☐ relating significance to the resource
☐ context
☐ relationship of integrity to significance
☐ justification of exception
☐ other

## 9. Major Bibliographical References

## 10. Geographical Data

Acreage of nominated property ______________
Quadrangle name ____________
UTM References

Verbal boundary description and justification

## 11. Form Prepared By

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

State Historic Preservation Officer signature

title date

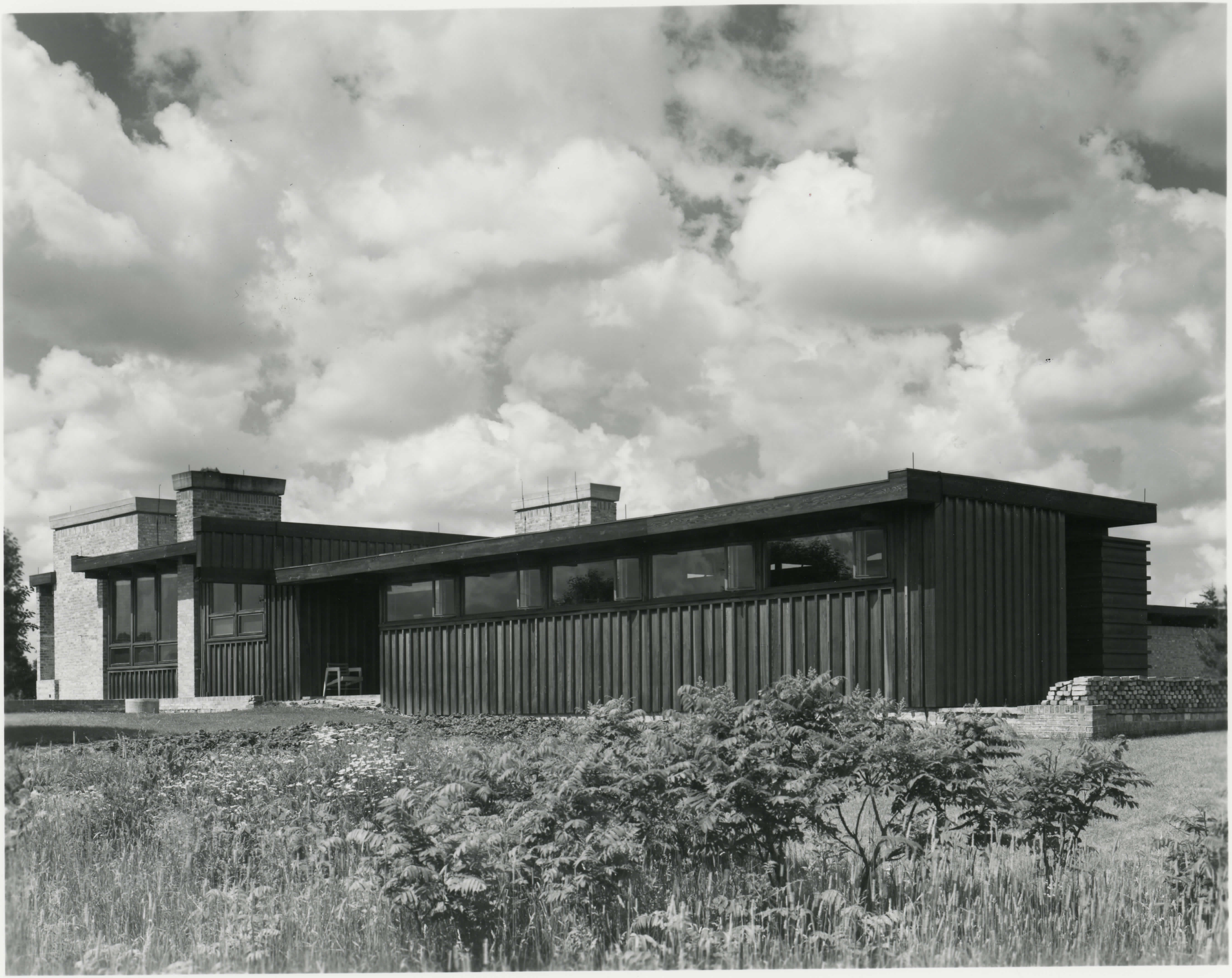
## 13. Other

☐ Maps
☐ Photographs
☐ Other

Questions concerning this nomination may be directed to ______________________________

Signed ______________________ Date ______________ Phone: ______________

*Comments for any item may be continued on an attached sheet*



Paul Schweikher HOuse and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Drafting room, view looking NW, before addition
Photog: Hedrich Blessing, Chicago, 1947
Neg: "
Photo #1

Cook Co

HedrichBlessing

11 West Illinois Street
Chicago, Illinois 60610
312/321-1151

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only with proper authorization.
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Hedrich-Blessing

Neg. No. 9276 F

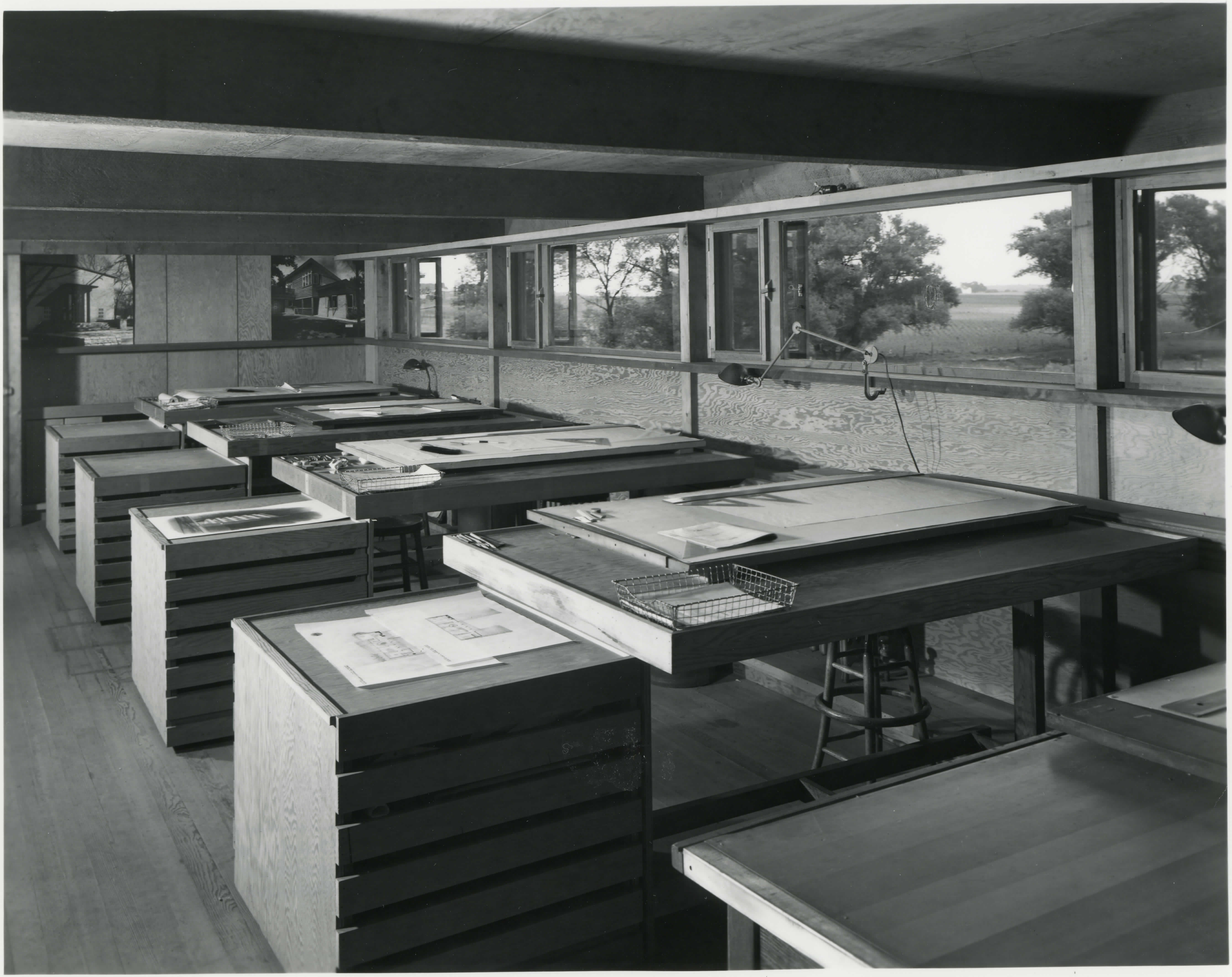

Photo #2
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Drafting room, view looking NE before addition
Photog: Hedrich Blessing, Chicago, 1947
Neg: "

**HedrichBlessing**

11 West Illinois Street
Chicago, Illinois 60610
312/321-1151

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Neg. No. 9276

P-1

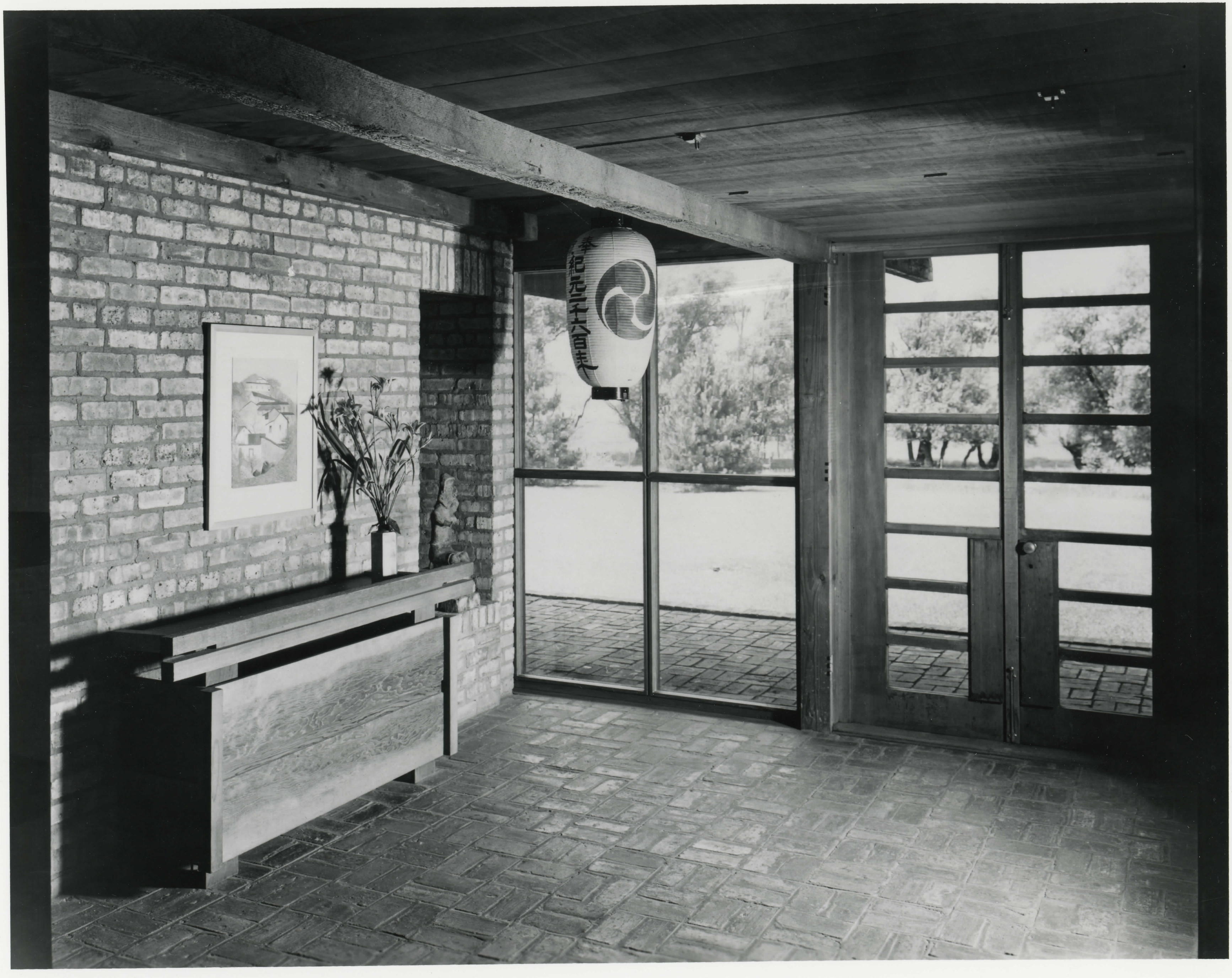
奉
紀元二千六百年

Photo #3

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60193
Front hall, showing radiator cover and
art niche; view faces north toward front door
Photog: Hedrich Blessing, Chicago, 1947
Neg: "

HedrichBlessing

11 West Illinois Street
Chicago, Illinois 60610
312/321-1151

Neg. No. 9276 Q

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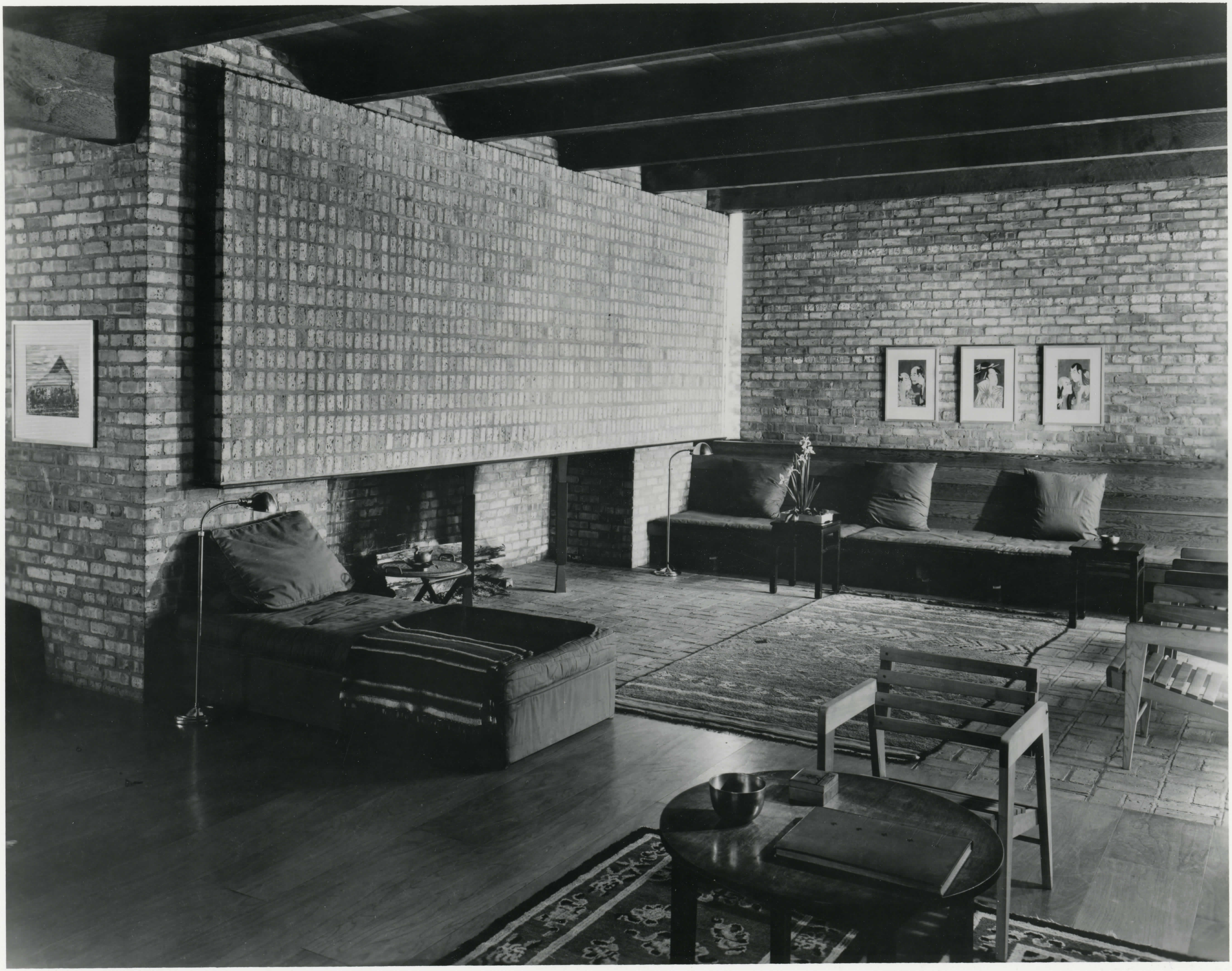

Photo #4
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinoise  60173
Living area, View faces SE toward fireplace
Photog:  Hedrich Blessing, Chicago, 1947
Neg:  "

**HedrichBlessing**

11 West Illinois Street
Chicago, Illinois 60610
312/321-1151
Neg. No. 9276 H

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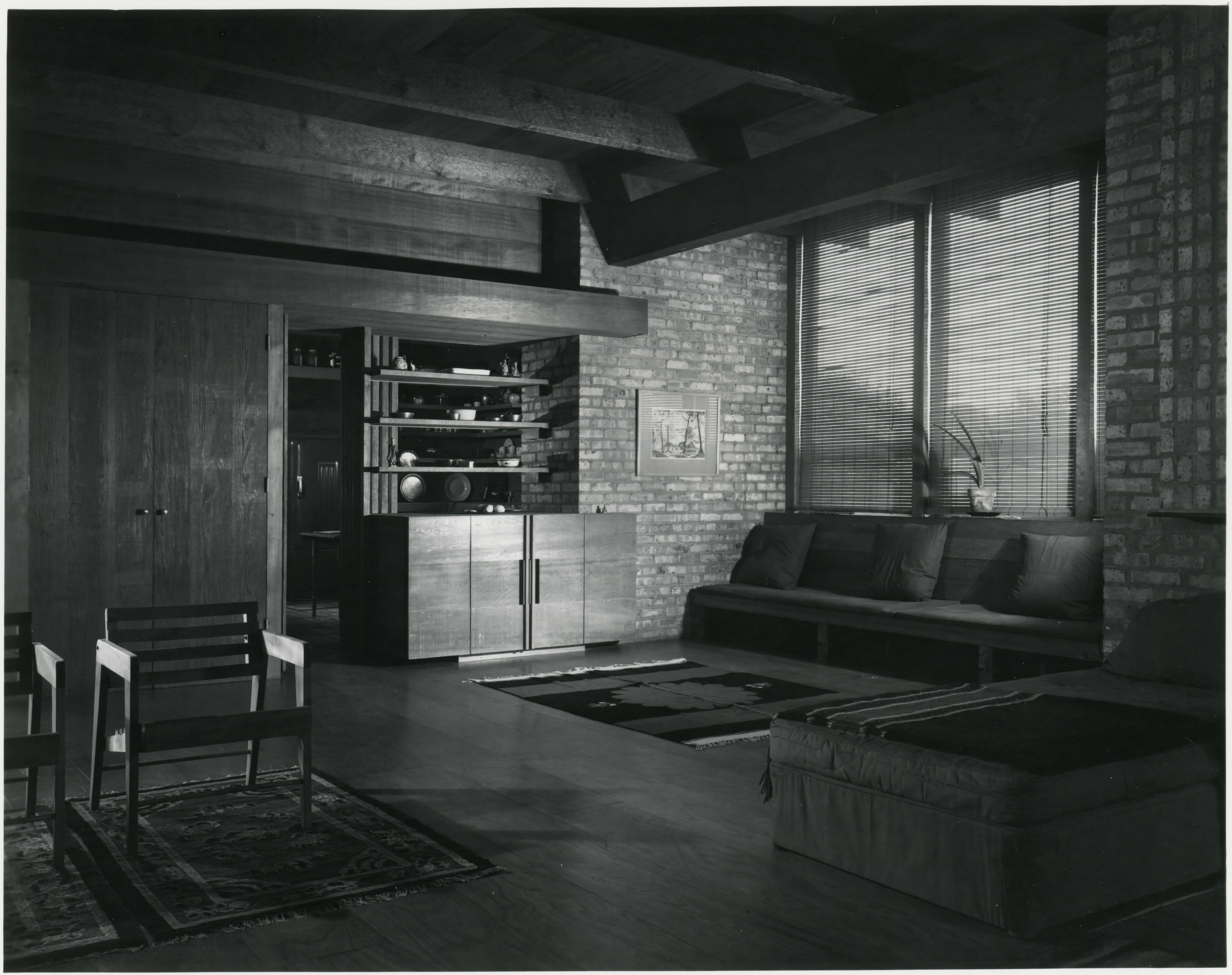

Photo #5

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60193
Living area, View faces NE, dining area and kitchen
Photog: Hedrich Blessing, Chicago, 1947
Neg: "

HedrichBlessing

11 West Illinois Street
Chicago, Illinois 60610
312/321-1151

Neg. No. 9276 N

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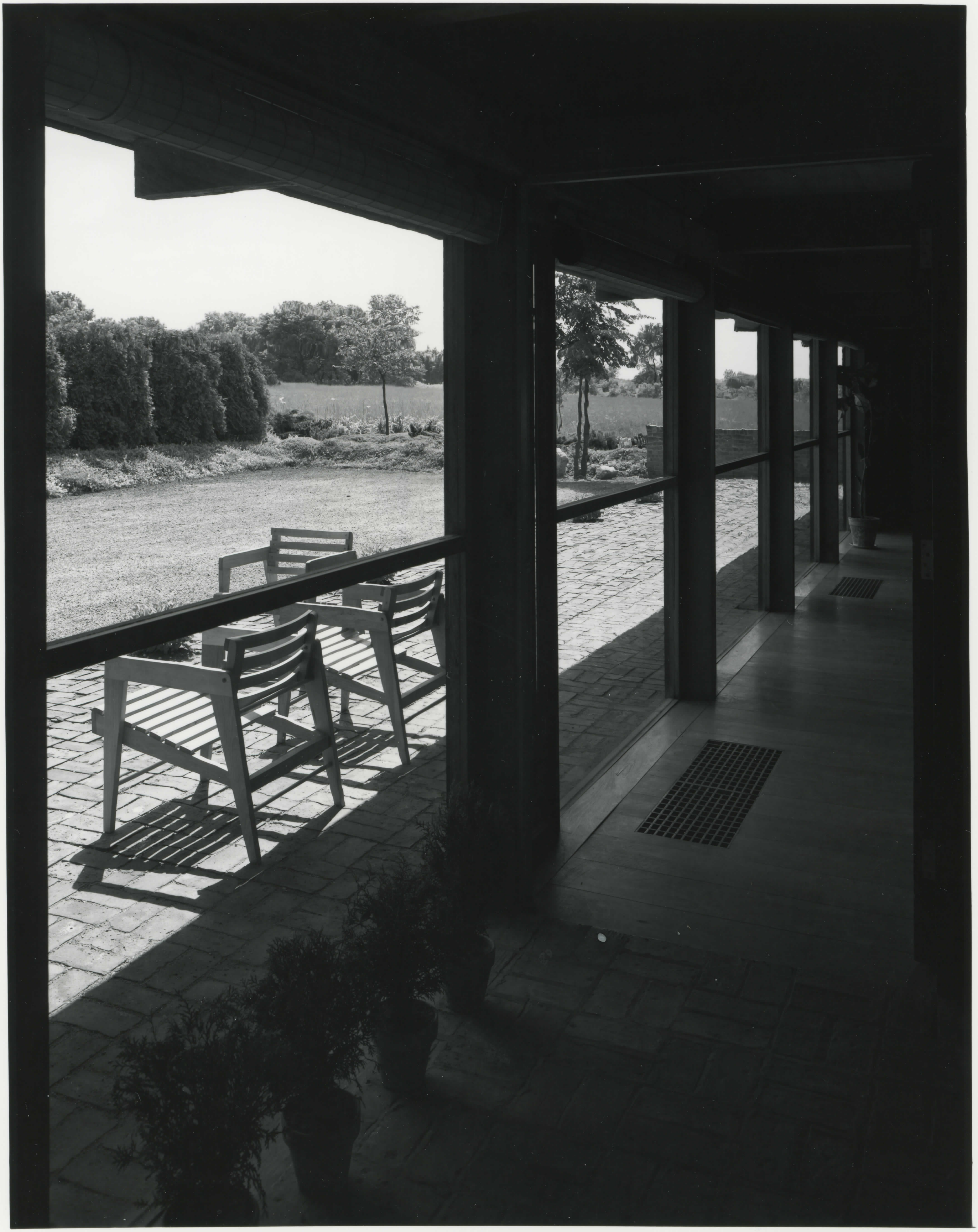

HedrichBlessing
11 West Illinois Street
Chicago, Illinois 60610
312/321-1151
Neg. No. 9276 K

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Photo # 6
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
View looking SW, of dry garden before addition
Photog; Hedrich Blessing, Chicago, 1947
Neg: "

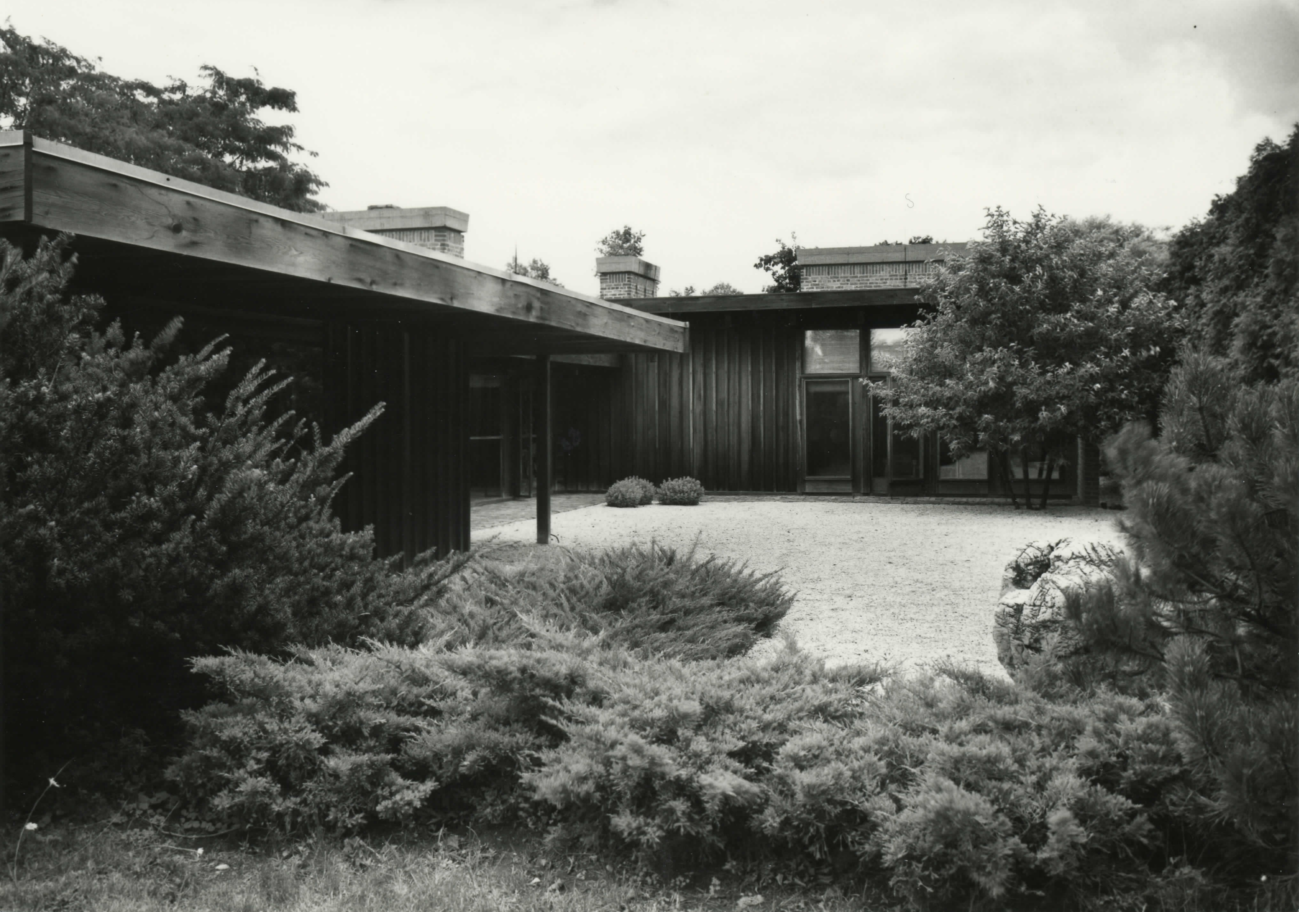


Photo #7

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois  60172
View looking East, toward living room, of dry garden
Photog:  Martin Schweig, St. Louis, 1985
Neg:      "

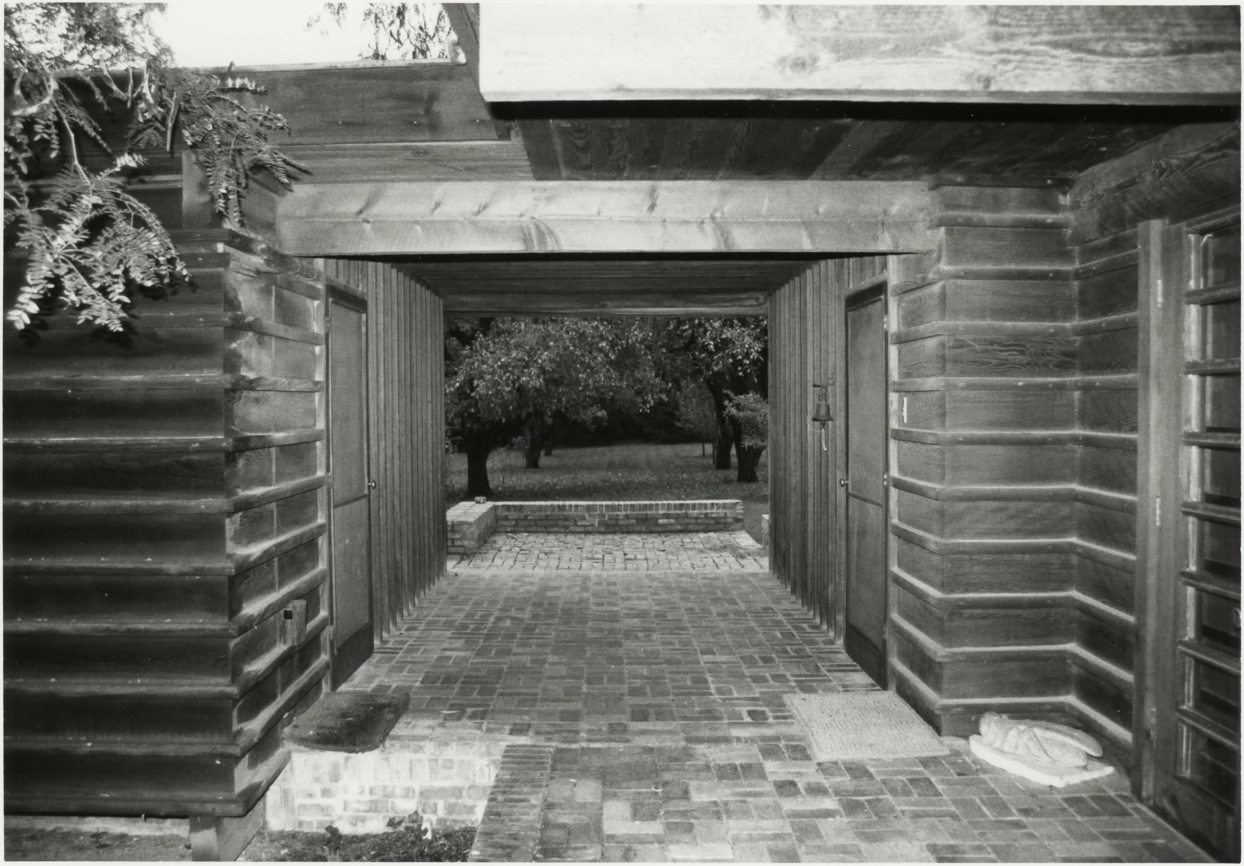


Photo #8

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
View, facing east past doors to kitchen
and studio toward back yard, showing fruit trees
Neg: Susan Benjamin, 711 Marion, Highland Park,
Illinois 60035, Sept., 1986

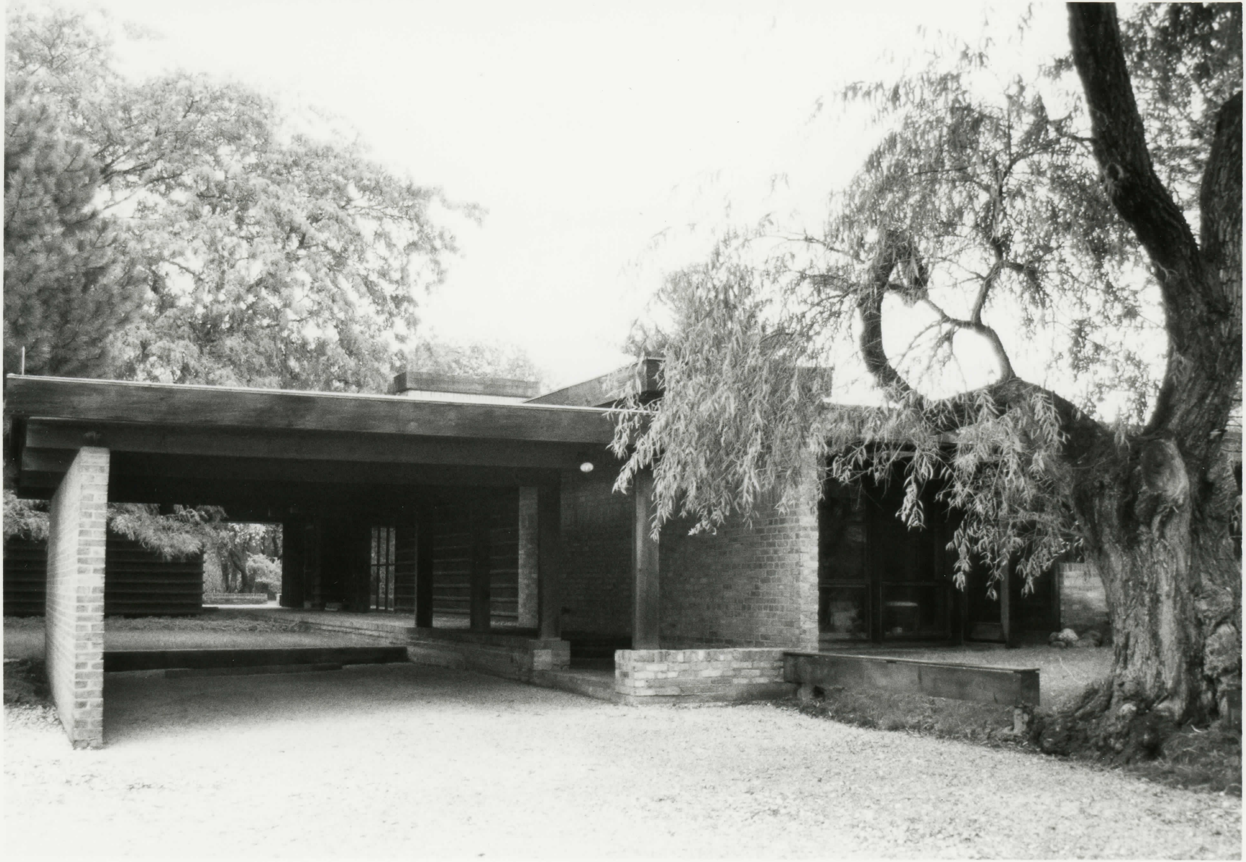
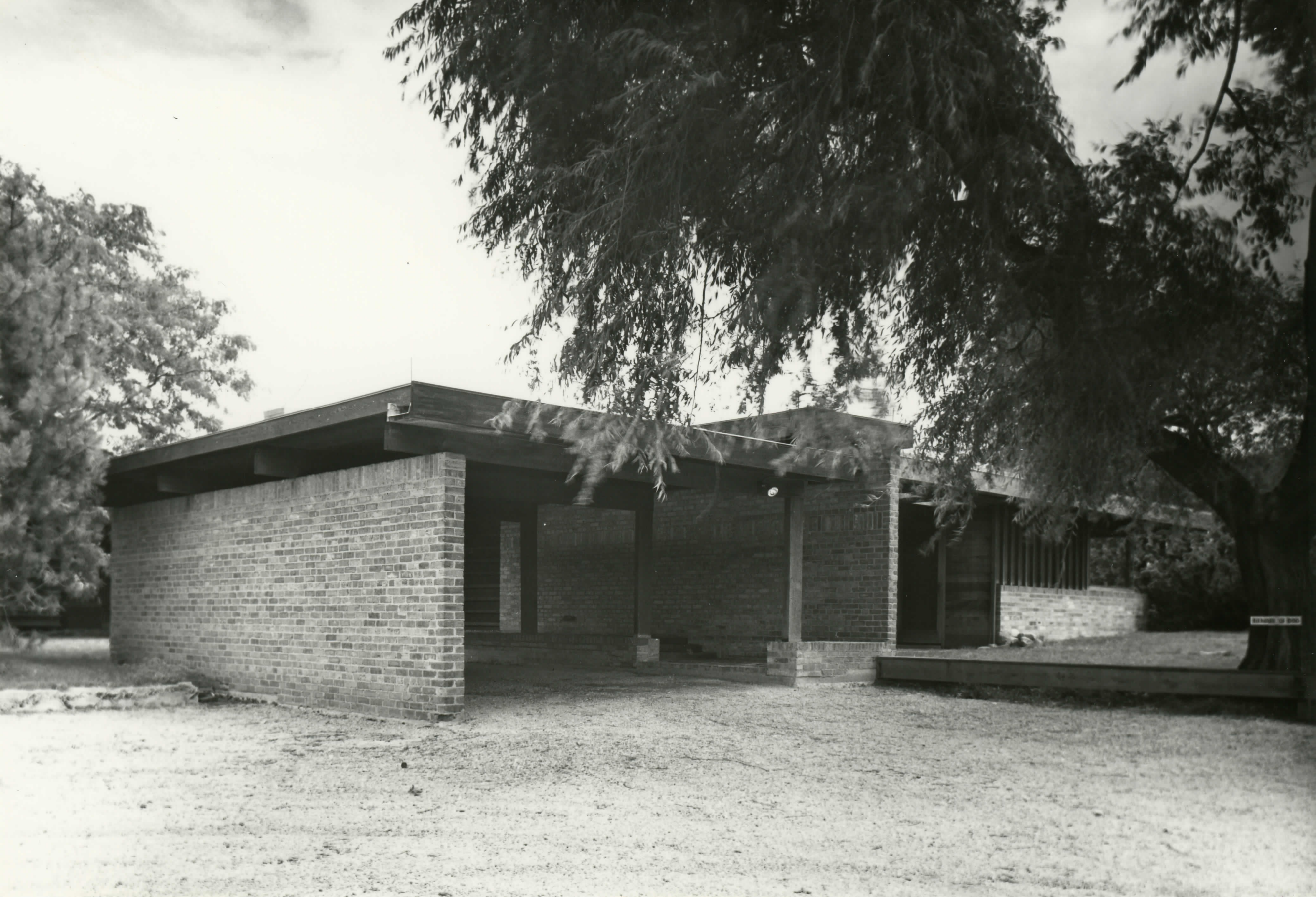


Photo #9

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
View facing east from parking area, along walkway to
entrances to house and studio
Photog: Susan Benjamin, 711 Marion, Highland Park,
Illinois 60035 Sept., 1986

Photo #10

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60173
View of front walkway, facing west
toward carport
Photog: Marting Schweig, St. Louis, 1985
Neg: "



SCHWEIKHER (LANGSDORF) HOUSE
645 S. MEACHAM RD. SCHAUMBURG Il. 60193

VIEW: CARPORT, ENTRANCE from PARKING AREA

PHOTO: MARTIN SCHWEIG

Photo #11
Paul Schweikher House and studio
645 Meacham Road
Schaumburg, Illinois 60193
Carport, facing east, view of entrance from parking area
Photog: Martin Schweig, St. Louis, 1985
Neg: "

SCHWEIKHER (LANGSDORF) HOUSE
645 S. MEACHAM RD. SCHAUMBURG, IL. 60193

PHOTO: MARTIN SCHWEIG

Photo #12
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Office addition to drafting room, looking SE, 1947
Photog: Martin Schweig, St. Louis, 1985
Neg: "

WEST VIEW WITH CANTILEVERED BEDROOM

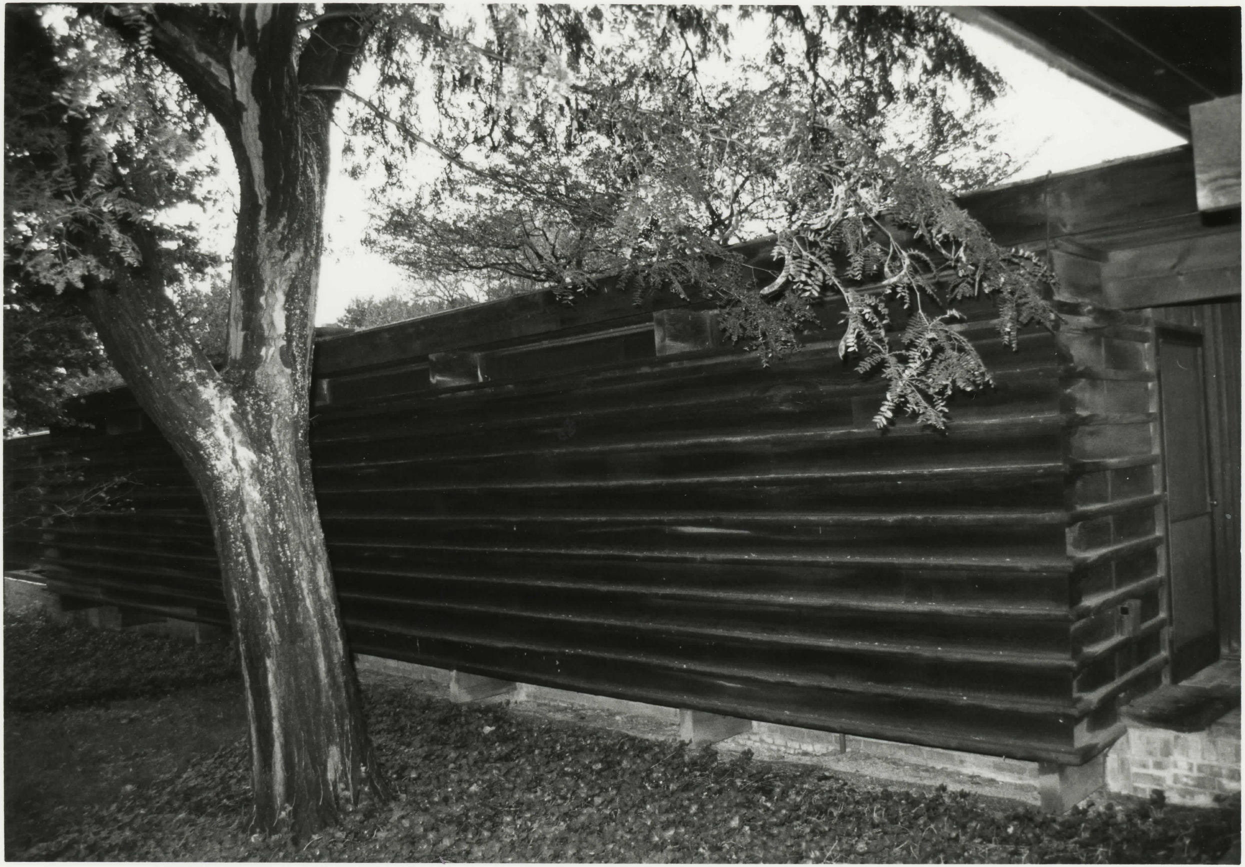
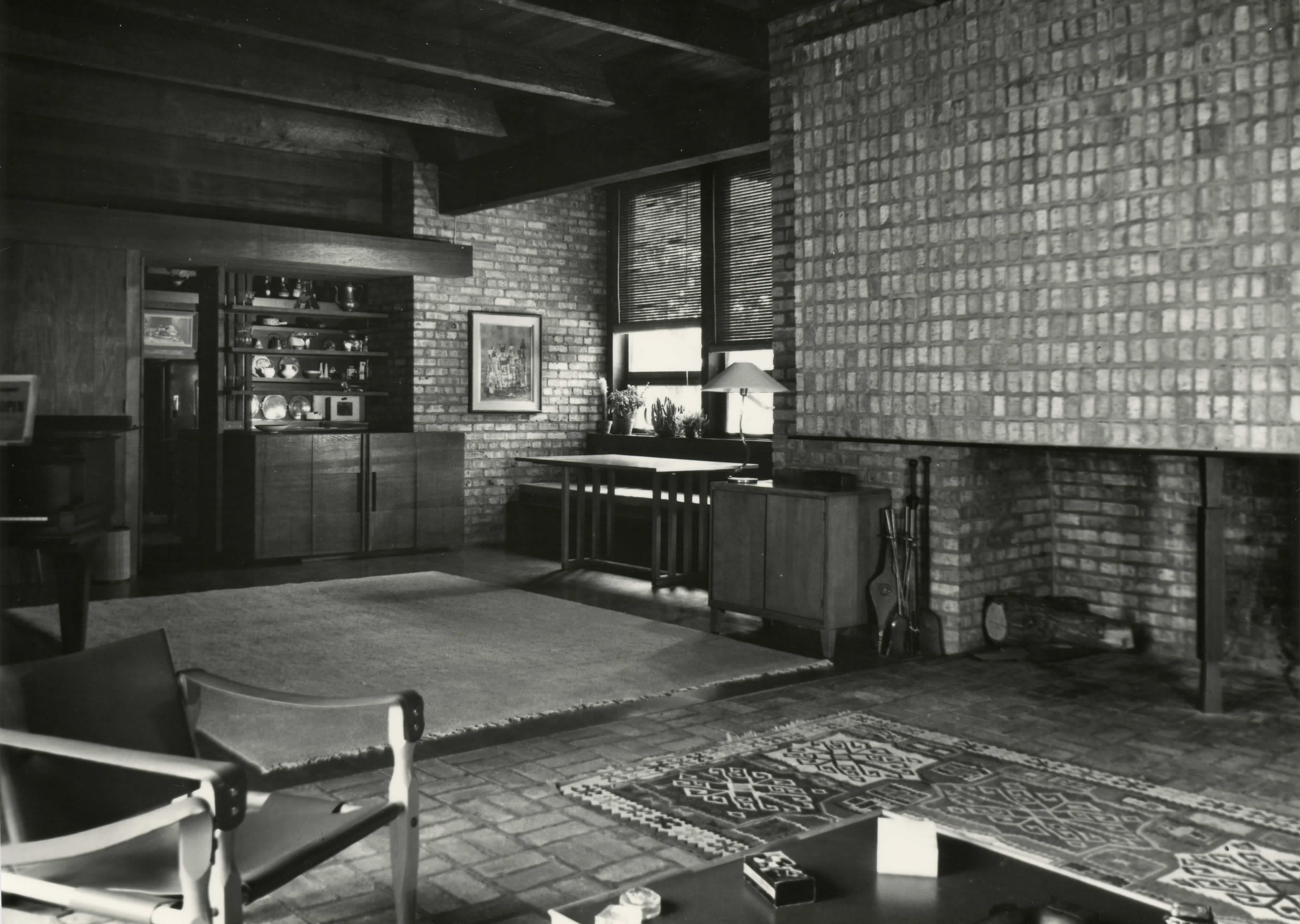


Photo #13
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 601~~7~~92
View facing NW, toward studio
Neg: Susan Benjamin, 711 Marion,
Highland Park, 60035, Sept., 1986

THIS PAPER MANUFACTURED BY KODAK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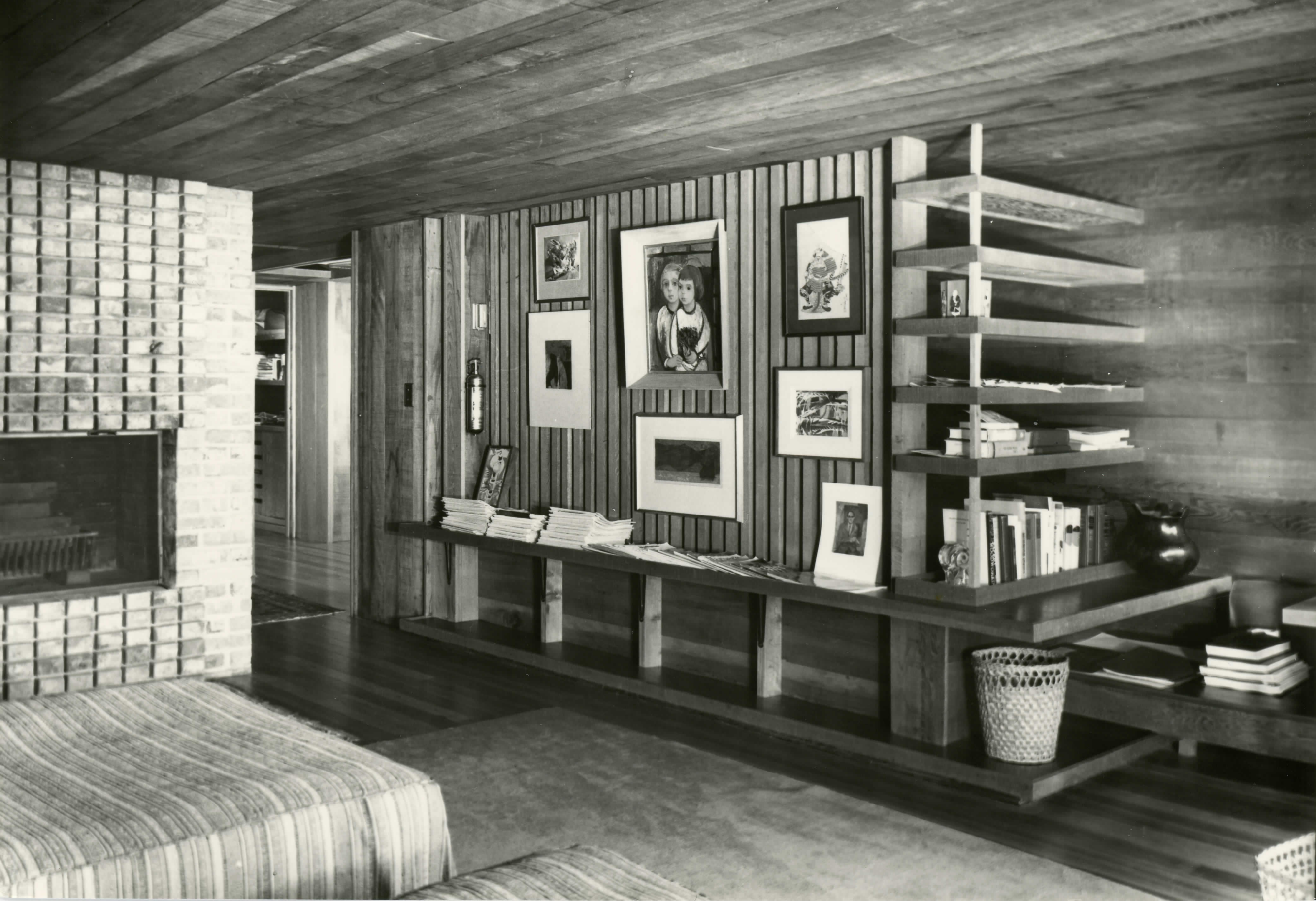
SCHWEIKHER (LANGSDORF) HOUSE
645 S. MEACHAM RD. SCHAUMBURG. IL. 60193

VIEW: LIVING ROOM, DINING AREA

PHOTO: MARTIN SCHWEIG

**Photo #14**
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 6019~~2~~
Dining area, View facing NE toward kitchen, ~~[illegible]~~
Photog: ~~Hedrich~~ ~~Blessing~~, ~~Chicago~~
Neg: MARTIN SCHWEIG, ST LOUIS, 1985-



SCHWEIKHER (LANGSDORF) HOUSE
645 S. MEACHAM RD. SCHAUMBURG, IL. 60193

VIEW: NORTH CANTILEVERED BEDROOM, INTERIOR

PHOTO: MARTIN SCHWEIG

Paul Schweikher HOuse and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Office addition to drafting room, int.
(now bedroom) 1985
Photog: Martin Schweig, St. Louis, 1985
Neg: "

Photo #15

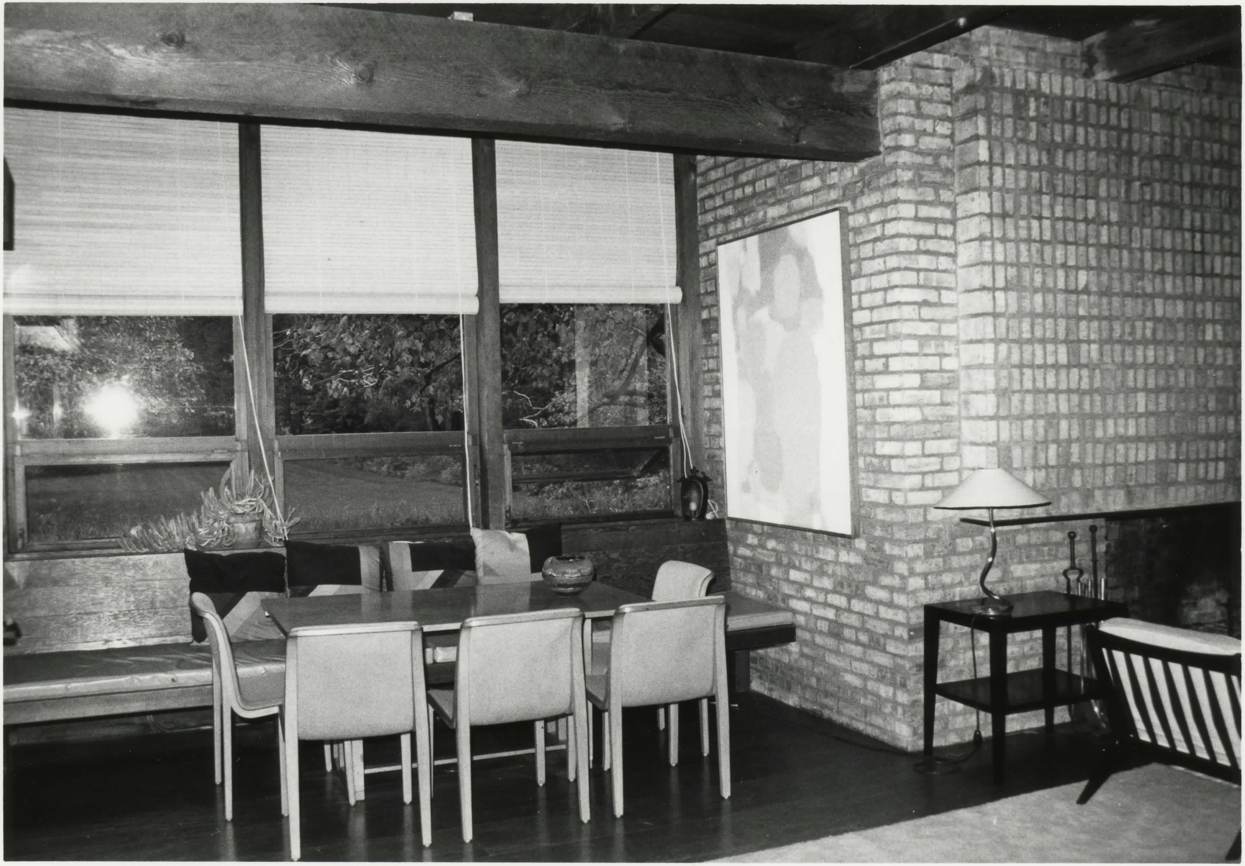


Photo #16
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Dining area, View faces East
Photog: Susan Benjamin, 711 Marion Av.,
Highland Park, Illinois 60035, Sept., 1986

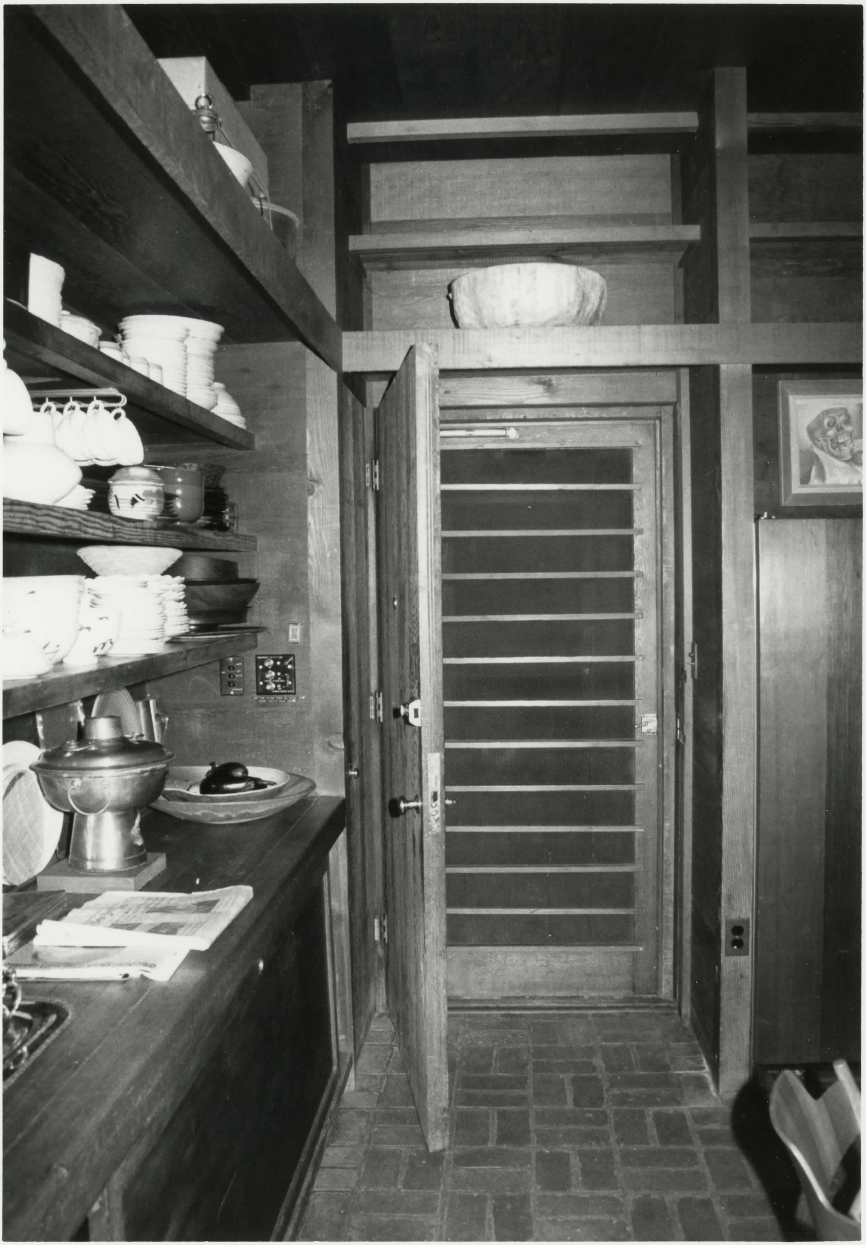
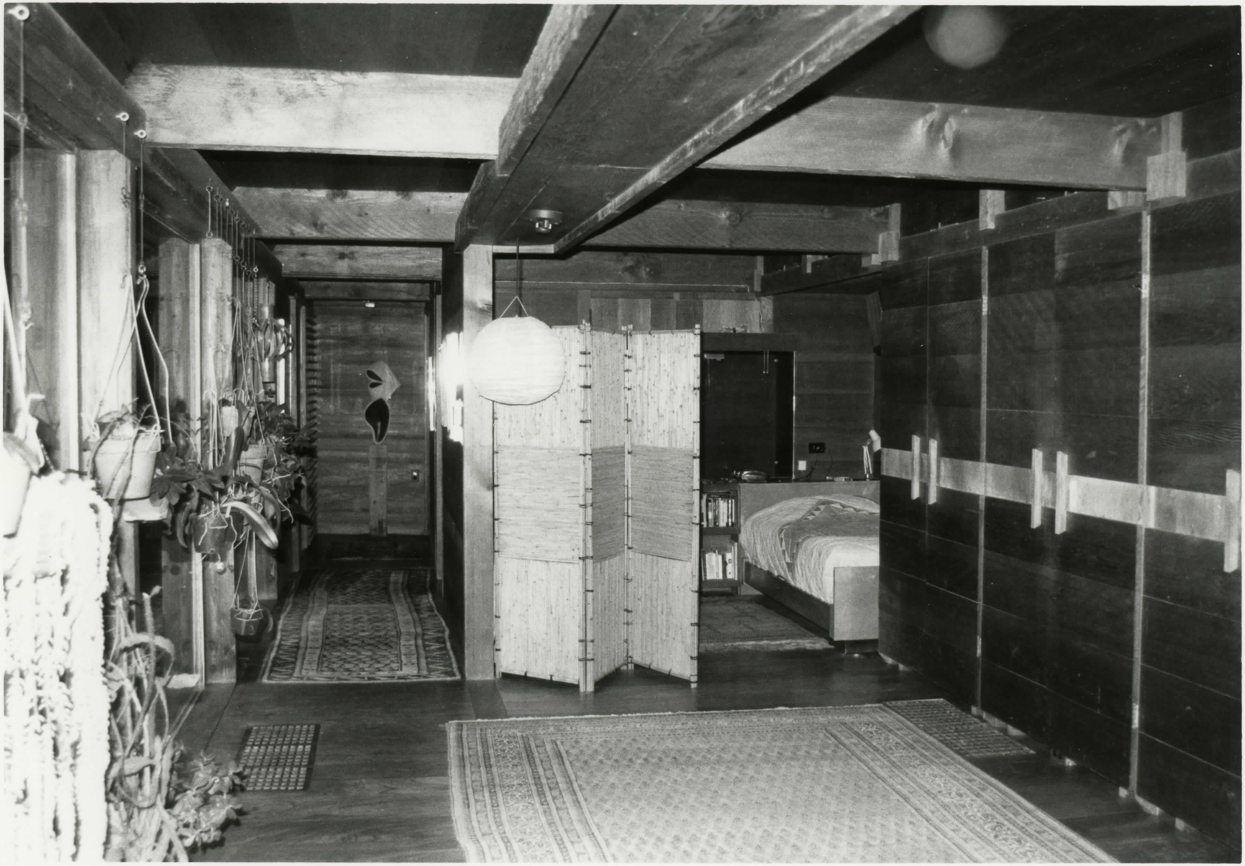


Photo #17
Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Kitchen, View looking north
Photog: Susan Benjamin, 711 Marion Av.,
Highland Park, Illinois 60035, Sept., 1986

Neg. "



Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60193
View of bedroom wing looking west toward
bedroom and bath
Photog: Susan Benjamin, 711 Marion Av.,
Highland Park, Illinois 60035, Sept.,1986
Neg: "
Photo #18

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois 60172
Shoji door to child's room addition
Photog: Susan Benjamin, 711 Marion,
Highland Park, Illinois Sept. 1986
Neg: "
Photo #19

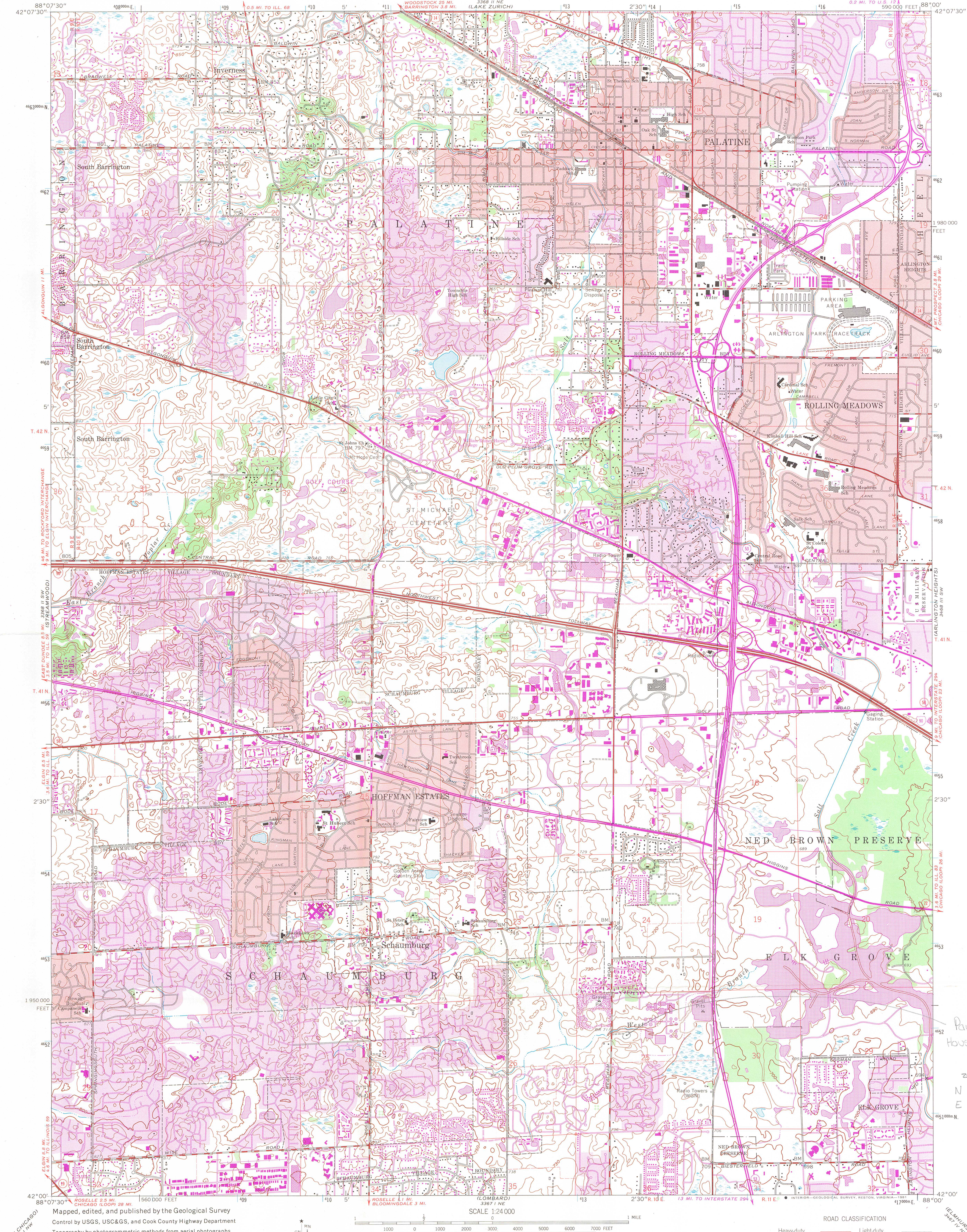
THIS PAPER MANUFACTURED BY KODAK

Photo #20

Paul Schweikher House and Studio
645 Meacham Road
Schaumburg, Illinois  60172
Child's room addition, 1947
Photog:  Susan Benjamin, 711 Marion Ave.,
  Highland Park, Ill. Sept. 1986
Neg:  "

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

# PALATINE QUADRANGLE
ILLINOIS—COOK CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)
SE/4 BARRINGTON 15′ QUADRANGLE


3368 II NW (BARRINGTON)
3468 III NW (WHEELING)
88°07′30″
42°07′30″
88°00′
42°07′30″
0.5 MI. TO ILL. 68
WOODSTOCK 25 MI.
BARRINGTON 3.8 MI.
3368 II NE (LAKE ZURICH)
0.2 MI. TO U.S. 12
590 000 FEET
1 980 000 FEET
1 950 000 FEET
ALGONQUIN 11 MI.
EAST DUNDEE 8.5 MI.
(STREAMWOOD) 3368 II SW
ELGIN 8.5 MI.
ELGIN 8.8 MI. 4.6 MI. TO ILL. 59
MT. PROSPECT 3.8 MI. CHICAGO (LOOP) 23 MI.
(ARLINGTON HEIGHTS) 3468 III SW
1.6 MI. TO ILL. 83 CHICAGO (LOOP) 26 MI.
T. 42 N.
T. 41 N.
PALATINE
ROLLING MEADOWS
ARLINGTON PARK RACETRACK
HOFFMAN ESTATES
SCHAUMBURG
NED BROWN PRESERVE
ELK GROVE
South Barrington
Inverness
ST MICHAEL CEMETERY
U S MILITARY RESERVATION
42°00′
88°07′30″
ROSELLE 2.5 MI. CHICAGO (LOOP) 28 MI.
560 000 FEET
ROSELLE 1.1 MI. BLOOMINGDALE 3 MI.
(LOMBARD) 3367 I NE
13 MI. TO INTERSTATE 294
R. 10 E.
R. 11 E.
INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1981
417000m.E.
42°00′
88°00′
(WEST CHICAGO) 3367 IV NE
(ELMHURST) 3467 IV NW

Paul Schweikher
House and Studio

zone 16
N 4651657
E 413600

Mapped, edited, and published by the Geological Survey

Control by USGS, USC&GS, and Cook County Highway Department

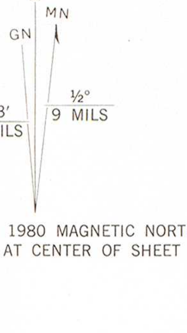
Topography by photogrammetric methods from aerial photographs taken 1952 and planetable surveys 1953. Revised from aerial photographs taken 1960. Field checked 1961

Polyconic projection. 1927 North American datum
10,000-foot grid based on Illinois coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue

Red tint indicates areas in which only landmark buildings are shown

To place on the predicted North American Datum 1983 move the projection lines 2 meters north and 6 meters east as shown by dashed corner ticks

There may be private inholdings within the boundaries of the National or State reservations shown on this map


MN
GN
0°43′
13 MILS
½°
9 MILS

UTM GRID AND 1980 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

1 ½ 0 1 MILE

1000 0 1000 2000 3000 4000 5000 6000 7000 FEET

1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
AND BY THE STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

Revisions shown in purple compiled from aerial photographs taken 1972 and 1978. Map edited 1980
This information not field checked

Purple tint indicates extension of urban area

ROAD CLASSIFICATION

Heavy-duty ........
Medium-duty ........
Light-duty ........
Unimproved dirt ========
Interstate Route
U. S. Route
State Route

PALATINE, ILL.
SE/4 BARRINGTON 15′ QUADRANGLE
N4200—W8800/7.5

1961
PHOTOREVISED 1972 AND 1980
DMA 3368 II SE—SERIES V863

D. C.

GRAHAM FOUNDATION

September 10, 1986

Dr. Michael Devine
State Historic Preservation Officer
Old State Capitol Building
Springfield, Illinois 62701

Re: Landmark designation
Paul Schweikher House
Schaumburg, Illinois

Dear Dr. Devine:

I write to express strong support for an application which seeks national landmark designation for the house that architect Paul Schweikher designed for himself in Schaumburg in the mid-1930's.

The house has been owned by Mr. and Mrs. Alexander Langsdorf since Schweikher left Chicago in the early 1950's to become head of the architectural school at Yale. (Later he also was head of the architectural school at Carnegie-Mellon.)

In 1984, the Graham Foundation was host for an exhibition of Schweikher's work which was organized by the Art Institute of Chicago (see copy of catalogue, enclosed) and, in 1985, the Foundation awarded a grant to William Bruder and Richard Emanuel for a book on Schweikher. It should be obvious that we have a high regard for the man and his work.

This early house in Schaumburg is one of his best efforts. The masterful fireplace has often been compared with one Frank Lloyd Wright did a couple of years later for Lloyd Lewis in Libertyville, Illinois.

Schweikher attracted many of the best young architects of the time (Ralph Rapson and Bertrand Goldberg come to mind) who worked with him in the drafting room attached to the house. Later, the drafting room has served as the studio for Mrs. Langsdorf who, under her given name Martyl, is recognized as one of the most talented painters of the day.

GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS, 4 W. BURTON PLACE, CHICAGO, ILLINOIS 60610 SU 7-4071

It is understood that the Metropolitan Sanitary District has condemned the property. This should not be allowed to happen. The house is too important not only for its intrinsic architectural merit but also for the work that has been accomplished in it. On both scores, its significance is sure to increase in the future.

Sincerely,

Carter Manny

Carter H. Manny, Jr.
Director

CHM:pms

Frederick Gutheim, A.I.C.P., Consultant

23720 Mount Ephraim Road
Dickerson, Maryland 20842
(301) 972-8375

11 September 1986

Dr Michael Devine, SHPO
Old State Capital Building
Springfield, Illinois 62701

Dear Dr Devine:

I am informed that a National Register nomination is being prepared for a house designed by Paul Schweiker FAIA near Roselle, Illinois. I am very glad to write in support of this nomination because I had the opportunity to visit the house last year when I was in Chicago to lecture at the Graham Foundation and wrote an article about Schweiker for the Inland Architect. I first became acquainted with him when he was dean at Yale, and later when I served on the visiting committee at Carnegie Mellon when he was dean at that school. There is no doubt in my mind that he is one of the most significant figures in the development of Chicago (and midwest) architecture.

I enclose a copy of my Inland Architect piece because it deals with some explicitness with the Roselle house which I have called his masterpiece. Like many other designs of this architect it illustrates his effort to integrate the earlier style of the prairie school with European modernism associated (in the 1930's, of course) with Mies and Gropius. One can see the same effort in many of Wright's buildings at this time.

Let me comment on what seems an obvious Register problem - the 50 year limit. If Schweiker's house was built in 1938, it lacks a couple of years. But when the building is of exceptional importance, is endangered or otherwise affected by extenuating circumstances, I believe this negligable span of time can be set aside. Among other factors you might want to consider the excellent condition of the house, the influence it has had on other architects and buildings, the landscaping etc.

While the house is significant, I believe the architect is probably the central point in this matter. His Chicago years are just beginning to come into perspective and I believe what I have called "the post prairie-school years" are going to be a lot more important than we now think they are. There is too little left of Schweiker's work in Chicago and we should be saving what there is here in the American heartland.

Faithfully,

Frederick Gutheim

Frederick Gutheim

**GUTHEIM, FREDERICK,** writer, cons.; b. Cambridge, Mass., Mar. 3, 1908; s. August G. and Augusta (Meiser) G.; A.B., U. Wis., 1931; postgrad. U. Chgo., 1933-35; D.Public Service, George Washington U., 1979; m. Mary Purdon, June 8, 1935; l son, Nicholas. Mem. staff Brookings Instn., 1931-33; with fed. housing and planning agys., 1935-47; staff writer N.Y. Herald-Tribune, 1947-50; asst. exec. dir. A.I.A., 1950-53; pvt. practice as planning and hist. preservation cons., 1953—; chmn. internat. cons. Gutheim/Seelig/Erickson, 1971-81; staff dir. Joint Com. on Washington Met. Problems, U.S. Congress, 1958-60; pres. Washington Center for Met. Studies, 1960-65, Sr. fellow, 1965-80; producer-dir. exhbns. Mus. Modern Art, 1939—, Nat. Gallery Art, 1956; vis. prof Williams Coll., 1969; distinguished vis. prof. environ. studies Central Wash. State Coll., 1970; adj. prof. Am. history and civilization, urban and regional planning George Washington U., 1971—, also research cons., dir. grad. program in historic preservation. Commr., Upper Montgomery County (Md.) Planning Com., 1950-57; mem. Nat. Capital Regional Planning Council, 1952-57; mem. Pres.'s Council on Pa. Ave, 1962-64, Pres.'s Task Force on Natural Beauty, 1964, U.S. Capitol Master Plan Group, 1976—; chmn. Nat. Capital Transp. Agy. Bd., 1961-65; mem. Potomac Planning Task Force, Dept. Interior, 1965-67; chmn. Frederick Law Olmsted Sesquicentennial, 1972, Sugarloaf Regional Trails, Md., 1974-80; cons. on environ., habitat confs. UN, 1965-78; mem. Montgomery County Historic Preservation Commn., 1979-81. Served with AUS, 1943-45. Decorated Order of Lion (Finland); recipient Finlandia Found. award, 1964, Tapiola Medallion, 1974; Calvert prize Md. Hist. Trust, 1976. Guggenheim Found. fellow, 1965-66. Mem. Italian Town Planning Inst. (hon.), AIA (hon., Medallist 1978), Am. Inst. Cert. Planners, Internat. Fedn. for Housing and Planning (mem. council 1977—). Clubs: Cosmos (Washington). Author: Houses for Family Living, 1948; (with Coleman Woodbury) Rethinking Urban Redevelopment, 1949; The Potomac, 1949; Housing as Environment, 1953; 100 Years of Architecture in America, 1957; Alvar Aalto, 1960; The Federal City, Plans and Realities, 1976; Worthy of the Nation, 1977. Editor: Frank Lloyd Wright On Architecture, 1941; In The Cause of Architecture, 1975; adv. editor for architecture and planning Mag. of Art, 1935-40; asst. architecture editor Federal Guide Series, 1936-37; corr. editor Urbanistica, 1950-58, Progressive Architecture, 1954-59. Archtl. critic Washington Post, 1960-62. Producer film A Fatal Beauty, 1980. Home: 23720 Mt Ephraim Rd Dickerson MD 20842 Office: Am Studies Program George Washington U 2108 G St Washington DC 20052

**Sunset Books**
LANE PUBLISHING CO.

Sept. 12, 1986

Dr. Michael Devine
Historical Trust Officer
Old State Capitol Building
Springfield, Illinois 62701

Dear Dr. Devine:

I am writing to urge you to consider declaring Paul Schweikher's home and studio in Schaumburg an historic site. I have visited, photographed and written about this wonderful building and its creator, architect Paul Schweikher. In my career as a builder and architectural editor, I have seen no other building that matches its simple elegance.

But just as important is its place in the history of architecture in this country, which Illinois (and in particular, the greater Chicago area) claims rightfully to have fathered and nurtured. Schweikher's home and studio is an important link in the residential tradition between Wright's Praire School style and the sparse Second School style that emerged shortly thereafter.

Paul Schweikher himself is important to this country's architectural development both as a designer and as a teacher. Although not as well known as Wright or Mies van der Rohe, Schweikher was an honored contemporary of both of these architects and went on to chair some of the more important university architecture departments in the country. I have included an article I wrote several years ago on Schweikher (it accompanied a much longer article on one of his most recent designs)to give you an idea of this architect's place in history.

As the suburbs west of Chicago have grown over the last 30 years, the Roselle house and studio (it was originally considered Roselle, but is now a part of Schaumburg) has survived the onslaught of housing tracts and shopping centers thanks to owners who realize its value. But it is currently threatened again, and I think it's time that its value be recognized and that it be protected for perpetuity before it's too late.

Thank you for your consideration of this worthy site.

Sincerely,

Paul Spring

Paul Spring

WILLOW & MIDDLEFIELD ROADS, MENLO PARK, CALIFORNIA 94025 TEL. (415) 321-3600

CUA

THE CATHOLIC UNIVERSITY OF AMERICA

*Department of Architecture and Planning*
*Washington, D.C. 20064*
*202-635-5188*

September 12, 1986

Mr. Michael Devine
STATE HISTORIC PRESERVATION OFFICER
Old State Capitol Building
Springfield, IL 62701

Dear Mr. Devine,

I understand from friends of mine in Chicago that the house originally designed in 1937 and owned by Paul Schweikher, for a site in what used to be Roselle, Ill., is in danger of being condemned and destroyed.

I am writing to you to protest this action, and to urge your Office to prevent it.

I remember visiting Mr. Schweikher in his house in the early 1950's, when I was working on the old Architectural Forum -- a magazine which I subsequently edited for some fifteen years. The house struck me as extraordinarily handsome, well-planned and well-detailed. It was clearly based on some of Frank Lloyd Wright's earlier Prairie House concepts; but it had, I think, gone beyond those and deomnstrated how Wright's notions might be "modernized" and adapted to new and somewhat experimental life styles.

For example, the house was one of the first residences I had seen, up to that time, that combined both work areas and living areas -- and that was effectively zoned so as to keep those areas separate without isolating them completely from each other. Its plan seemed to organize the site in subtle and imaginative ways; and its structure was clear, unpretentious and direct. Of all the houses built in the Middle West in the period before and after World War II, under the influence of Wright's work, this one seemed then, and seems now, to be one of the best of that time and place.

In future years, historians may well regard the style set by people like Wright and Schweikher in those years to represent an important contribution to the region's domestic traditions. It is hard to believe that anyone, in 1986, would want to demolish a work of such quality and importance.

Very truly yours,

Peter Blake, FAIA,
Professor of Architecture

PB:of

Architects
Planners

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20007-2894

202
965-7740

Cable:
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**Metcalf and Associates**

William H Metcalf Jr FAIA
Roger C Mellem FAIA
Philip E Tobey AIA
Donald W Velsey AIA
Harold E Davis Jr AIA
Susan D Monserud AIA
André F Houston AIA
David H Derr RA

September 12, 1986

Dr. Michael Devine, SHPO
Old State Capital Building
Springfield, IL 62701

Dear Dr. Devine:

I write in support of the National Register nomination which is being prepared for the house designed by Paul Schweikher near Roselle, Illinois. Paul Schweikher came to the Yale School of Architecture (where I was a student) about 1950 as a visiting critic and later became Chairman of the Department. His influence upon me at that time as design critic was a significant factor in my development as an architect. Our friendship grew into a professional relationship within which we were associated on several projects and which gave me the opportunity, later on after service in the Air Force, to be a visiting critic for 3 years at the Carnegie Institute of Technology where Paul moved after Yale. Thus, I was associated as student, colleague and friend with Paul over a period of some twelve years prior to his retirement from Pittsburgh. I first visited the Roselle house in 1951.

Paul Schweikher's architectural work is of great significance. His home near Roselle was one of the major landmarks in residential design of the period. It represented a fresh interpretation of the Prairie-style with thoughtful detailing, virtually oriental in character, brilliant composition of space, economy of means and stood in marked, happy contrast to the international school work being done so widely in the east during those early post-war years. Paul's ability to develop marvelous spaces in three dimensions from the most disciplined of plans was fully developed in this house. He knew the importance of context long before the profession as a whole. His respect for and incorporation of the land, the project's neighbors (less relevant in his house because of the site), the sun, the wind, the views were artful.

Paul's presences at Yale and Carnegie brought his influence to bear upon a significant number of students. He was fearless of trends, disinterested in the latest vogue, an eloquent opponent of "the Yale-Box."

Paul's home at Roselle somehow synthesizes his early-thinking in such a way that it still represents to me the clear manifestation of his philosophy. This relatively small building was honored in its day by the "Architectural Forum" (May 1947) and by one of the first Museum of Modern Art books on Modern Architecture. This simple, eloquent work illustrates Paul Schweikher's personal integrity and previews the many important commissions which came as his career continued. Honoring it by placement in the National Register would also honor an important man in American architecture.

Sincerely,

WILLIAM H. METCALF, JR., FAIA

WHM/bsd

*Robert O. Atcher*
*524 Groen Ct.*
*Schaumburg, Il 60193*

Sept. 15, 1986

Dr. Michael Devine
Historic Preservation Officer
Old State Capitol Building
Springfield, IL 62701

Dear Dr. Devine:

I have recently learned that the Paul Schweikher home and studio may be razed. The prospect of the destruction of such a noble and significant structure--surely the most important building in the entire Schaumburg area by far--is a very disturbing prospect to all of us who have grown to know and cherish this fine example of Schweikher's masterful design

Through the years, the present owners and occupants of this prominent structure have generously shared it with visitors from all over this country and many foreign lands. Dr. Alexander Langsdorf and his wife, the artist Martyl, have guarded and preserved the home zealously and it has been scrupulously maintained. At one time, an entire busload of architecture students fromIowa was asked politely to leave their shoes at the door before touring both the house and studio on a particularly wet and muddy morning. They were just a few of the scores of students, teachers and architecture buffs who have seen and been influenced by this architectural treasure. Schaumburg would be a good deal poorer if this sterling example of the Prairie School was destroyed.

During my sixteen year tenure as mayor of Schaumburg, both Dr. Langsdorf and Martyl were extremely gracious in opening their home to visitors who were touring the village of Schaumburg. These tours included visitors from both North and South America, Europe and the Orient.

As you know, Schaumburg's rapid growth has necessitated converting from a rural village to a bustling city with the attendant change in architectural styles. While the farms which we have lost were not of historic or architectural significance, it would be a travesty if this fine example of Mr. Schweikher's work, as well as the style that it represents, were to be demolished. We urge you to exercise your considerable influence to guard and preserve this important and prominent example of Paul Schweikher's fine work. It is truly a landmark for this village as well as for the State of Illinois.

Sincerely,

Robert O. Atcher

Robert O. Atcher

# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

September 16, 1986

Mr. Michael Devine
State Historic Preservation Officer
Old State Capitol Building
Springfield, Il. 62701

Dear Mr. Devine:

This letter serves to highly recommend the Paul Schweikher House and Studio of 1937-38 in Schaumburg for inclusion in either the National Register of Historic Places and even the Illinois Register. The house is important as being the home of one of America's more important architectural figures of the mid-twentieth century.

The house in itself is significant in terms of the oriental influence from the architect's own trip to Japan just before he built it, especially as regards the extensive use of wood, wood shingles, and large overhangs. Although some comparable influences can be seen in the work of Frank Lloyd Wright, it is the broad brick fireplace, designed in 1937, in the living room of his home that clearly relates to the later, comparable hearth in William Deknatel's Ennis House of 1941-42, in Evanston and even the Lloyd Lewis House of 1939, in Libertyville, designed by Wright.

In 1984, The Art Institute of Chicago with the Graham Foundation for Advanced Studies in the Fine Arts organized an exhibit on the work of Schweikher and Deknatel (see enclosed brochure) in which we featured this home. A number of Schweikher's drawings are in our permanent collection. It is hoped that, as with the recent recognition of his architectural artwork, his own home and studio deserves equal recognition in terms of its landmark qualities.

Sincerely,

John Zukowsky
Curator of Architecture

JZ/aml
encls: a/s

BERTRAND GOLDBERG ASSOCIATES, INC.

ARCHITECTS ENGINEERS

MARINA CITY
CHICAGO 60610
CABLE: ARCHITECT
M312 321-1200

September 17, 1986

Dr. Michael Devine
State Historic Preservation Office
Old State Capitol Building
Springfield, IL 62701

Dear Dr. Devine:

I have been asked by Martyl and Alex Langsdorf to write you a letter on the importance of their house in the history of modern architecture and, of course, the influence of Paul Schweikher on the architecture of this region.

As a former apprentice to Paul Schweikher during the years 1934-36 I am certainly conversant with his work and in fact I participated as a draftsman in the working drawings of the Langsdorf residence. I left Paul's office prior to the actual beginning of construction as I remember. But, I have visited the house at least a half a dozen times since its completion and again familiar with its material and its place in architecture.

As you probably know, in his early career, prior to the time he went to Yale Architectural School and ultimately established his own office Paul was a member of David Adler's office. After establishing his office Paul very quickly in his own practice combined the qualities of architectural excellence developed in the Adler office with the Prairie School romance that was still in existence in the early 30's; and he added to that mixture of classical and prarie architecture his own intense belief and immersion in what he interpreted to be the new modernism. Along with Paul were men like Leland Atwood, chief draftsman for the Adler office (who later became my partner for a couple of years in 1950) and William Fyfe who worked with Paul as well as with William Keck.

These men formed a cohesive group and were my own teachers during my apprentice years.

The House of Tomorrow at the World's Fair of 1933, the Dymaxion House, also in the Fair, all were historic examples of the ferment and the history of this regional architecture.

Paul won his fame for his success in the General Electric Competition in 1934 (I believe) when he was accused of having copied another building similar to his submittal, but the jury decided otherwise and Paul began his office with a $25,000 prize which the General Electric Competition brought him.

I moved with Paul from his office in the Marshall Field Garden Apartments to Ontario Street where I worked on the First Unitarian Church in Oak Park and a number of houses like the Voyevodsky House in Lake Forest. It is a warm memory that reminds me I not only worked on the drafting board but swept the office and typed letters, all without a salary for those years. I think I finally insisted on earning 50 cents an hour. Paul told me it was good for my soul to apprentice in the old style.

It is not easy to think of the imminent destruction of his own personal house which is an excellent example of architecture of the 30's, particularly in the Chicago Area. The hang-overs of Frank Lloyd Wright details expressed with a combination of natural materials (distinctly American in contrast with German movements in modern architecture) decorative use of wood and brick. They are utilized in Paul's house to a degree that I suspect is not equalled in any other buildings that he did at that time. In addition, his sense of excellence of detail and his discipline brought a quality to the design that still survives.

Paul influenced a number of architects around Chicago. For example, I believe the style of Fred Keck (considerably different from Paul) started from very much the same origins, Fred had a competitive relationship with Paul that used a vocabulary shared by both. My own early work in the 30's, devoted largely to small houses, carried a great deal of Paul's interpretation of the Bauhaus where I had been at school, into an American expression of the modern European movement.

As to the subject of preserving a single house when faced with the good of the community, in general, I am opposed to concepts of "landmark" and preservation. Change must occur. If people wish privately to preserve a house as a work of art, I believe it should be done; but I do not believe this should be a result of state action.

In this instance of facing the condemnation of the Schweikher house, I feel that the heavy hand of the Metropolitan Sanitary District would be destructive to the general good. There is an enormous of scholarship that can be derived from the house. There is an enormous history of Chicago at the end of its first 100 years that can be derived from the study of Paul's vocabulary and design.

While we will all survive if the Metropolitan Sanitary District succeeds in condemming and removing this building, only a part of our local history will disappear; but, the future will note that our civilization saw fit to remove such a building in favor of a drainage system. Do we want this kind of history?

I would be glad to appear, if necessary, before any hearings that might be continued on this problem.

Sincerely,

Bertrand Goldberg

BG:rm

NORTHWESTERN UNIVERSITY COLLEGE OF ARTS AND SCIENCES

Department of Art History

Evanston, Illinois 60201

September 20, 1986

Mr. Michael Devine
State Historical Preservation Officer
Old State Capitol Building
Springfied, IL, 62701

Dear Mr. Devine,

I have heard about the threat to the Paul Schweiker house in Roselle and I wish to write to you of my horror, especially if it is for causes so minor. It is one of the finest houses of the period just after World War II in the United States and is loved by its present resident: it is a great and successful work of architecture. The late 1940's were a very interesting moment in the history of architecture -- Frank Lloyd Wright still was the great figure in America while European influence was arriving with Gropius at Harvard and Mies at IIT. A new architecture was being formulated where these two older forms of Modernism had to be blended and adjusted to answer the needs of the mechanized, servant-less post-War economy. Paul Schweiker's house was one of the earliest and most exemplary models for this new age and its descendants now cover our landscape and mark our period. It is a beautiful landmark of architectural history smoothly functioning still today as well as ever. There is no necessity to destroy it and it should be preserved.

Sincerely yours,

David T. Van Zanten
Professor

SOCIETY OF ARCHITECTURAL HISTORIANS

September 23, 1986

Michael Devine
State Historic Preservation Officer
Old Capitol Building
Springfield, IL 62701

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THOMAS HINES
[illegible] LAMBERT
[illegible] BETH MACDOUGALL*
[illegible] PAPADEMETRIOU
[illegible] ARET SUPPLEE SMITH
[illegible] M STILLMAN
FRANKLIN TOKER
[illegible] LIPTON
[illegible] ETTE VON BRETON
[illegible] YASAO
[illegible] ZUROWSKY

Dear Mr. Devine,

As chairman of the Society of Architectural Historians' Committee on Preservation, I would like to address the matter of landmark designation for the Schweiker house at Schaumburg. I have not had the opportunity to examine the property firsthand; however, based on available documentation and a general knowledge of the architect's work, there is no doubt in my mind that this is indeed a significant work, one wholly deserving of any protection afforded by local, state, and national laws. Paul Schweiker made an important contribution to American modernism during the mid-twentieth century. At that time, his work was well known and highly respected nationally. In recent years, Schweiker and a number of his contemporaries have been forgotten in too many quarters. This situation is rapidly changing, however. Scholars are devoting ever more attention to the period and to those practitioners who contributed so much to its vitality, even though their work has yet to receive much recognition in survey texts. Exhibitions and catalogues have been prepared on the work of Gregory Ain, Harwell Hamilton Harris, George and Fred Keck, and Schweiker himself—among others. These studies represent what in all likelihood will become an extensive study and assessment of a major phase in American architectural history.

The fact that the house in question was not only designed by Schweiker, but used as his residence and office, adds to its historic significance. And, irrespective of these factors, the house is a superb example of modernist design from the period. I find the plan especially interesting and quite innovative in some of the ways it expresses modernist tenets. Based on photographs, I consider the building to have a number of exceptional aspects, both in terms of form and space.

I am not familiar with all the provisions of your state's preservation laws; however, I am very much aware of the 50-year provision in the National Register's criteria, and hope that this is not considered an obstacle in the case at hand. Were all local and state jurisdictions to implement and enforce this provision as strictly as the Park Service has in recent years, a major segment of our cultural

1700 WALNUT STREET, SUITE 716, PHILADELPHIA, PA 19103-6085 • Telephone: (215) 735-0224

patrimony would be in great danger. Products of the recent past can be evaluated responsibly in their historic contexts, and much of this work is threatened as this house is. I share the belief with many others that preservation efforts across the country need to become more aggressive in ensuring that our rich heritage from the recent past is not lost. Certainly, the destruction of the Schweiker house would be a tragic one. I hope that your office can support the protection of this residence in every feasible way.

Sincerely,

Richard Longstreth, Chairman
Committee on Preservation

cc: Osmund Overby, President
David Bahlman, Executive Secretary
Martyl Langsdorf

**ILLINOIS COUNCIL • THE AMERICAN INSTITUTE OF ARCHITECTS**

802 Lincoln Tower
520 South Second Street
Springfield, Illinois 62701
217/522-2309

September 26, 1986

Michael Devine
State Historic Preservation Officer
Old State Capitol Building
Springfield, IL 62701

RE: Paul Schweikher Residence, Roselle/Schaumburg, Illinois Area

Dear Mr. Devine:

I write to support the nomination of the Schweikher residence to the National Register.

Any architect of my generation (WW II-GI Bill of Rights) went to school and entered practice respecting Schweikher's work in general and this house in particular. It is truly an outstanding example of the very best residential work done by midwestern architects in the Mid 20th Century. It deserves nomination in every category.

I understand that the residence is threatened with condemnation and demolition. If the residence must be removed from its original site I would hope that some arrangements can be worked out for its dismantling and reerection on a suitable substitute location. Perhaps the Illinois Council AIA could be of some assistance in this matter. If so please let me know.

Sincerely,

Robert J. Piper

Robert J. Piper, FAIA, AICP
President
Illinois Council AIA

RJP:bkf

cc: Shirley Norvell, Ex. Director

RALPH RAPSON AND ASSOCIATES, INC. ARCHITECTS AND PLANNERS 1503 WASHINGTON AVENUE S. MINNEAPOLIS, MINNESOTA 55454

RALPH RAPSON F.A.I.A.

2 October 1986

Mr. Michael Devine
State Historic Preservation Officer
Old State Capitol Building
Springfield, Illinois 62701

Dear Mr. Devine:

It has come to my attention that the Metropolitan Sanitary District wishes to consolidate its properties and proposes to condemn the property on which the original Paul Schweikher house is located.

I wish to firmly support those who oppose this District's action. First of all, the Schweikher house is one of the most significant early contemporary houses in this part of the country. Although Paul Schweikher was influenced by the work of Louis Sullivan and Frank Lloyd Wright, he developed his own mature architectural philosophy and vocabulary. His work represents strong and original response to mid-western cultural and building technology.

Like a generation of young architects I was influenced and guided by this native giant among architects. It was my distinct good fortune to have had the opportunity of knowing and working with Paul Schweikher for several years. Of all the architects I have known I can safely say that, better than any other, Paul knew "where he was going with his feet firmly on the ground." He is a man of the highest principles and integrity; he is a compassionate total person and a true friend. All of this is reflected in his architectural work and quite naturally reaches its highest form in his own home. It is a beautiful and significant structure that most certainly deserves protection.

I strongly support those who are working to preserve the "Schweikher House" as an important piece of our history.

Sincerely yours,

Ralph Rapson, F.A.I.A.
Former Professor and Head
School of Architecture and
Landscape Architecture
University of Minnesota

TELEPHONE
(612) 333-4561

william p. bruder · architect, ltd.
box 4575 new river stage · new river, arizona 85029
telephone 602 · 266 · 7389

8 October 1986

Dr. Michael Devine
Historic Preservation Officer
Old State Capitol Building
Springfield, Illinois 62701

I am writing, Dr. Devine, to offer my support to the nomination of the Paul Schweikher designed Langsdorf (Schweikher) Residence on Mechum Road in Schaumberg, Illinois, for protection on the National Register of Historic Places. Based on my extensive studies of all of the work of the noted American architect Paul Schweikher, I feel this home, which he originally designed for himself, is definitely one of the key masterpieces of his career. The extremely fine condition and state of preservation of the house today, as the result of the care and love that the Langsdorfs have given it, make it an almost 'mint condition' museum piece.

It is for many reasons, I feel this house should be given the proper protection needed to maintain it, as the architectural treasure it is for all future generations to enjoy and learn from:

1) It is the pivotal architectural work which established both the philosophy and career of its architect, Paul Schweikher. The work of Schweikher has long been recognized as that of a second generation modern American master whose work reflected on and grew from the early searchs for a new architecture first pursued by Frank Lloyd Wright and Mies Van Der Rohe in the early part of this century. Mr. Schweikher's work was always respected and honored by his professional peers and is an important link in considering the rich history of Chicago architecture.

2) The Schweikher house in Schaumberg is a timeless architectural statement of intense originality and poetic simplicity. It's design roots reflect Schweikher's knowledge and love of traditional Japanese architecture, and his own unique approach to building with honest materials and a builder/craftsman's sensitivity to detail and structure, The house is an almost spartan sculpture of brick and wood which raises the basics of building to high art. It is unique both to the time of its construction and to the greater history of architecture.

3) While it seems to be derivative of Frank Lloyd Wright's Usonian homes of the same period, upon closer study it is extremely different in scale, structure, plan, and detail. It does not share the typical rigid grid (4'0" x 4'0" module) of Wright's Usonian vision and its' simple celebration of the very basic idea of wood post-and-beam construction owes more to the barns on the farms that surrounded it and the historic Japanese architecture which was the love of both men (Schweikher and Wright). The massive brick fireplace which is the focus of the living room probably influenced Wright's fireplace in the Lloyd Lewis house (Libertyville, Illinois) which it predates by two years rather than the reverse. It is fact that Schweikher's work had caught the attention of Wright and his apprentices through the 'grapevine' including visits by Taliesen apprentices to the house under construction.

   I feel its common bond with the Wrightian spirit has more to do with both men searching for new architectural form to shelter a changing modern American lifestyle than simple mimicry.

4) The house is an excellent early example of passive solar design in its site orientation, use of glass and overhangs, and use of natural ventilation. It again shares an early sensitivity of an architecture which is in harmony with its environment rather than at odds. The work of the Kecks, Schweikher's friends and peers', has long been respected for similar innovation. Its common sense example is something all future architecture can learn from.

5) This house and the architectural studio it housed became a focus of architectural discussion among the profession during the late 1930's, 1940's, and early 1950's in Chicago. It has continued to be sought out by architect's almost fifty years after it's conception as evidenced by the Langsdorfs' guest book. It is a part of many

architect's memories and has contributed along with Schweikher's other work to the philosopies and buildings of many internationally recognized architects. Ed Dart, Ralph Rapson, and Kevin Lynch are only a few who developed their early roots in the Schweikher studio.

6) Finally, I feel that the existing condition of the Schweikher (Langsdorf) home and its surrounding landscaped grounds make it an unusually appealing gem. In having traveled personally to the majority of all Schweikher's built work while researhing the biography of Schweikher I am writing (funded in part by the Graham Foundation for Advanced Studies in Architecture and Fine Arts, Chicago, Illinois), I found that this home is one of a small handful that has been maintained and totally respected through its life. Second and third owner's, and changing times and sensitivities all too often have missed the meaning of many great works of architecture and they have been defaced. In the end architecture is all too fragile, much like painting and sculpture, when it comes to needing care and maintenance to preserve it. This makes the need to protect this, the treasure of the Schweikher house in Schaumberg, even more important!

I hope this letter will aid in your understanding of the worth and importance of this landmark from my viewpoint. I look forward to your sensitive consideration of including the Schweikher house on the National Register of Historic Places, I feel it's listing is the most important first step in developing a program to maintain and protect this important piece of architecture for future generations.

If I can be of any further help please feel free to contact me.

Sincerely,

William P. Bruder

WPB/rb

281 West Laurel Avenue
Lake Forest, Illinois 60045

10.12.86

To. Michael De Vine
From: Susan Dart
Re: Paul Schweiker's house in Roselle, Illinois

My brother, the late Edward Dart who built some of our most distinguished buildings including Water Tower Place, St. Procopius Abbey, and scores of churches, got his start with Paul Schweiker.

He came straight from the Yale School of Architecture to Schweiker's office, which was in his house in Roselle. My brother loved that house and took me through it many times. It no doubt influenced his future as a designer as much as Schweikher himself influenced him.

The Schweikher House is an architectural gem. To destroy it would be to destroy something that can never be replaced. If it is saved future generations will thank us.

Susan Dart

BROWN UNIVERSITY DEPARTMENT OF ART PROVIDENCE, RHODE ISLAND 02912 401 863-2421

November 21, 1986

Mr. Michael Devine
State Preservation Officer
Old State Capitol Building
Springfield, IL 62701

Dear Mr. Devine:

I write to voice my strong conviction that the Paul Schweiker house be preserved as an outstanding modern house. As one who has spent a lifetime teaching and writing on modern architecture, I see the Schweiker house as a key building in the history of American residential design.

Although the house obviously owes a debt to Frank Lloyd Wright, it has its own qualities of uniqueness. It seems to me that larger elements are used by Schweiker than by Wright, with an even greater dependence on the influence of Japanese architecture together with a superb quality of craftsmanship. These aspects of the house, in a superb composition, give it a serenity of interior space which is quite exceptional in modern architecture. Because of this exceptional quality it is a house which should be preserved. It expresses that time when modern architecture was beginning to become a thoroughly popular style. The Schweiker house is one of those that made it so while being itself one of the most distinguished houses of its period in the United States. It is of national importance, and certainly should be preserved.

Sincerely yours,

William H. Jordy
Henry Ledyard Goddard
University Professor of Art
Emeritus

WHJ:jp

**Illinois Historic**
**Preservation Agency**

Old State Capitol • Springfield, Illinois 62701 • (217) 782-4836

January 6, 1987

Beth Grosvenor
National Register Program
National Park Service
Department of Interior
1100 L Street, N.W.
Washington, D.C.  20240

Dear Beth:

Enclosed please find the nomination form, support letters, and accompanying documentation for the Paul Schweikher House and Studio in Schaumburg, Illinois.

Also, I have enclosed the revised National Register nomination form and maps, complete set of photographs, and the USGS map for the East Grove Street Historic District. The following is an outline of the revisions or additional information as requested by your return sheet of November 19, 1986.

1. The Samuel Denton House has been determined to be a non-contributing building. It has been removed from the list of contributing buildings and added to the non-contributing building list. Also, the contributing/non-contributing map has been corrected.

2. A more specific construction date has been determined for the porch on the Woods Flats. A good justification for its contributing character has been added to the form.

3. Table I has been retabulated to be consistent with building construction dates.

4. Additional description text and a photograph of the Funk Barn has been included in the revised submittal. It is a contributing building in the historic district.

5. All the miscellaneous corrections have been completed.

6. Additional information on the National Register status of two houses in the district is in Section 6.

Sincerely yours,

Ann

JAN 12 1987

Ann V. Swallow
Assistant National Register Coordinator

encl.